ISSUE NINETY-ONE

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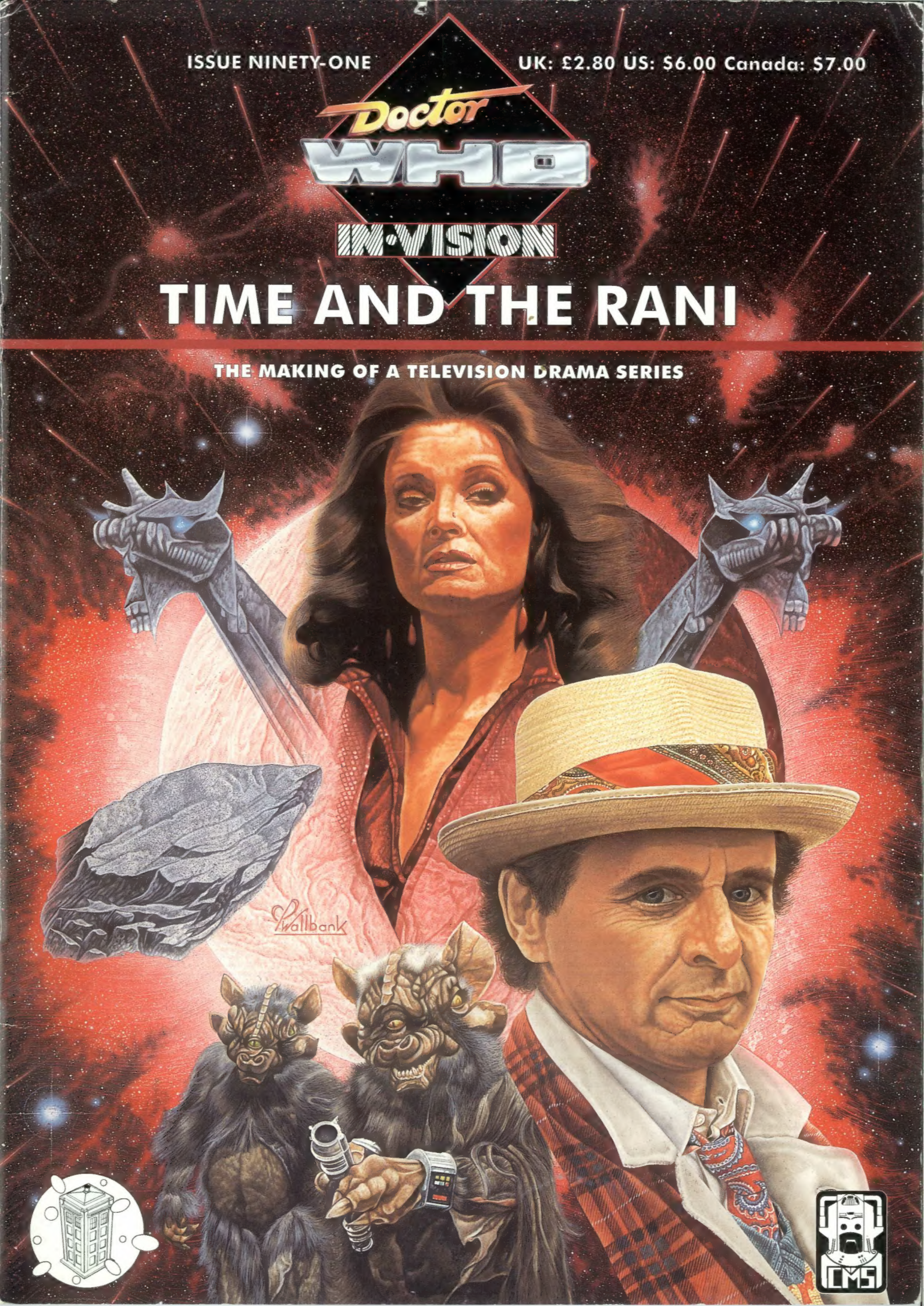
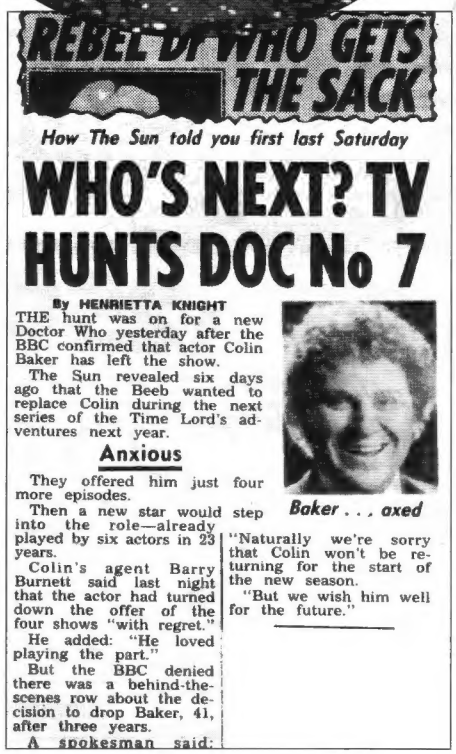
Doctor WHO IN-VISION

TIME AND THE RANI

THE MAKING OF A TELEVISION DRAMA SERIES





REBEL DR WHO GETS THE SACK

How The Sun told you first last Saturday

WHO'S NEXT? TV HUNTS DOC No 7

By HENRIETTA KNIGHT

THE hunt was on for a new Doctor Who yesterday after the BBC confirmed that actor Colin Baker has left the show.

The Sun revealed six days ago that the Beeb wanted to replace Colin during the next series of the Time Lord's adventures next year.

Anxious

They offered him just four more episodes.

Then a new star would step into the role—already played by six actors in 23 years.

Colin's agent Barry Burnett said last night that the actor had turned down the offer of the four shows "with regret."

He added: "He loved playing the part."

But the BBC denied there was a behind-the-scenes row about the decision to drop Baker, 41, after three years.

A spokesman said: "Naturally we're sorry that Colin won't be returning for the start of the new season.

"But we wish him well for the future."

Baker . . . axed

Origins

It wasn't the end, nor had the moment been prepared for. In October 1986, John Nathan-Turner believed himself to be coming to the end of his time as **Doctor Who**'s Producer. He had even said as much to members of the *Appreciation Society* at their annual summer gathering. The 23rd season was already being shown and the last dubbing and editing tweaks were being applied to the Vervoid segments of THE TRIAL OF A TIME LORD. Beckoning on the horizon was a lengthy period of leave, much of which would be taken up with planning his *Cinderella* pantomime, due to be staged in Brighton over the Christmas period.

The only cloud on the Producer's horizon was Michael Grade's likely verdict on the 'revamped' programme. So far ratings had been poor — significantly down on Season 22 — but the arrival of Bonnie Langford as Mel had marked the start of a moderate improvement. A key date in Nathan-Turner's diary was mid-October, when he should notify his cast that their services would be required next year. But there was only silence from Television Centre's sixth floor, so the Producer phoned both Colin Baker and Bonnie Langford to let them know there was still no news.

The first hint of Grade's judgement and the effects it would have came when the Head of Series and Serials, Jonathan Powell, notified John Nathan-Turner in early November that he was clear to negotiate with Bonnie Langford's agent on the option to renew her contract for 1987. Of Colin Baker's fate there was no mention. Then, a few days later, Powell informed him there would be a Season 24, but Colin Baker would not play the role of the Doctor. Nathan-Turner was also expected to pass this information on to Colin Baker before going on holiday.

Nathan-Turner protested the decision vigorously, countering Powell's assertion that three years was sufficient for a Doctor by pointing out that Baker had only effectively done only one and a half seasons. He lost that argument, but did win permission to hire Colin Baker for one story, ending in the Doctor's regeneration.

The producer had planned to break the news to his friend face-to-face over lunch when they met to discuss Baker's appearance in *Cinderella*, but when the Production Office received an enquiry from a newspaper about rumours of Baker's departure a day later, he was forced to use the phone. Colin Baker was shocked and devastated by the news, before his feelings turned to anger at the notion of the BBC being happy to have him back for one more serial. He gave an unequivocal 'no' to the suggestion, but privately Nathan-Turner was confident he would be able to change the actor's mind before his successor as Producer started to plan the next series.

But fate had one more twist in store. In early December, mid-way through his holiday and (reportedly) on the first day of rehearsals for *Cinderella*, Nathan-Turner was contacted again by Powell and told that, if he wished to remain as a staff Producer within the BBC, he must continue to work on **Doctor Who**. Now it was Colin Baker's turn to commiserate with a stunned friend.

The problems facing John Nathan-Turner as Christmas 1986 beckoned, were not to be underestimated. He had no lead actor, he had no Script-Editor, and he had no scripts 'in the cupboard'. Addressing most of these difficulties would not be possible until his return to the office after the New Year break. The one thing he could do something about was getting a script underway.

Script

Of all the writers who had contributed material to the Sixth Doctor's era, none were felt to have caught the essence of Colin Baker's portrayal as well as Pip and Jane Baker. So, wanting a memorable epitaph for the outgoing Doctor, Nathan-Turner phoned them in mid-December to discuss an immediate commission. Further discussions about how to create a big-bang opening for the new season led to the Bakers mooting the idea of a rematch with the Rani.

Since the broadcast of her original serial THE MARK OF THE RANI in 1985, Kate O'Mara's star had been in the ascendant. Following Joan Collins' series-saving addition to the cast of the glossy U.S mega-soap **Dynasty** at the end of its first season, producer Aaron Spelling had been trawling for other glamorous British actresses. Reportedly impressed by Kate O'Mara's performance in **Doctor Who**, which brought her to US attentions for the first time, he recruited her to play Caress Morrell (the younger sister of Joan Collins' character) in late 1985. But while O'Mara enjoyed the less-than serious attitudes of some of her co-stars, she found Hollywood itself less enthralling, and after a year of unlikely schemes and affairs ending with her character falsely imprisoned in Central America on drugs charges, she was keen to move on.

"I had sent a hideous photograph of Kate O'Mara as the old crone from THE MARK OF THE RANI to her, inscribed, "What's it worth not to send this to Aaron Spelling?" just as she was about to fly to LA to join the **Dynasty** cast. Ages later I received a letter — which I still have — which runs, "For goodness sake, send the picture to him and get me out of here! How I long to get away from the relentless sunshine. How I long for the relative obscurity of a picture in the *Radio Times*. How I long for the days of changing my costume on a coach watched by numerous interested technicians." So I rang Kate's agent, asked when his client was coming back to the U.K, offered her a contract, and commissioned the first story of Season 24"

John Nathan-Turner, DWM 246, December 1996

With Kate O'Mara's presence arranged, Nathan-Turner organised a formal commission for a four-part script to the Bakers on 22 December 1986. The commissioned title, *Strange Matter* was taken from the story outline which the writers had delivered a few days earlier.

Like the producer, the Bakers were keen that Colin Baker should give one last performance as the sixth Doctor. Being personal friends of the actor they too phoned to sell him the concept, and they too were told, "No, I'm not coming back!" Undeterred, the writers went ahead with their first draft, hoping Colin Baker would eventually calm down and accept the role.

The principle storyline of *Strange Matter* changed little between commissioning and delivery of a workable set of scripts. What did change was the topography of the planet Lakertya. In his

IN-VISION

Time and the Rani

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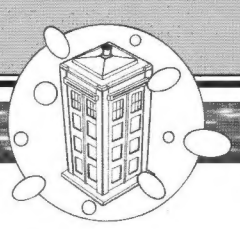
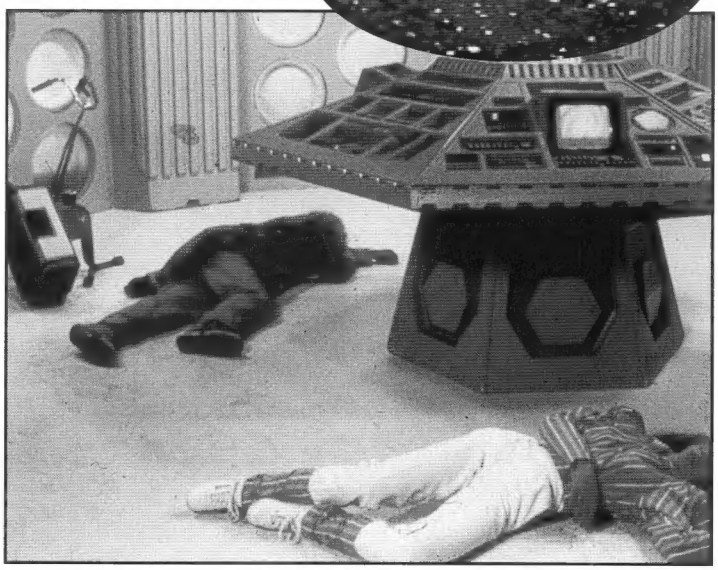


initial brief to them John Nathan-Turner stipulated locations should be somewhere close to Television Centre so that the production unit would not have to travel away, avoiding any need for hotel accommodation. Taking this on board, Pip and Jane Baker suggested an area of lush woodland not far from their home north of London. Reasoning that the odds were good for favourable weather in late spring, the writers conceived Lakertya as a tropical paradise. The climate they imagined would be humid and very warm, ideally suited to a race of tropical bird-people, bat creatures and the Rani's genetically modified green insects. The Tetraps' eyrie would be an underground cave masked by undergrowth, and the sphere traps detonated by collision with tree trunks.

In the heart of this forest the Rani has built a temple that houses her headquarters, with a concealed launch-ramp for her missile and the brain room at the summit. As in the televised version, the story concludes with the missile destroying the base, the main difference being that the Doctor stays behind to ensure nothing goes wrong. He receives fatal injuries as the missile explodes, triggering his latest regeneration.



WHY I'LL NEVER FORGIVE GUTLESS GRADE, BY AXED Dr WHO

Coward who can't face me

EXCLUSIVE By Sue Carroll

'Boost Beeb' shock

TOMORROW: Losing my job could hit Cot Death cash

On 6 January 1987 Colin Baker broke his silence about 'the sacking' with a two-part interview for *The Sun* newspaper. Accusing Michael Grade of being "gutless" and describing the BBC as having "an atmosphere that is sinister", Baker spoke at length about the corporation's policies of doing **Doctor Who** down and criticising a series that was one of its best money-spinners.

"I'm sure Grade would want me to keep quiet about all of this, but the fact is there are a lot of dissatisfied actors around. He didn't even want me to say I had been fired. My boss Jonathan Powell, the Head of Series and Serials, said that the BBC would stand by any statements I made. He strongly suggested to me that I should claim to be leaving for personal reasons. But the worst thing of all is, they actually wanted me to come back and do four more episodes, just so that I could be killed off and fit in with their plans. I told them what they could do with their offer!"

Colin Baker, The Sun, 6 January 1987

Baker's public criticisms of the BBC ended any possibility of him playing the Doctor one more time and made even more urgent Nathan-Turner's task of seeking out a new actor to take the lead role. Fortunately there were no shortages of agents looking to promote their clients, only of whittling down a short-list. But first, there was an even more urgent need to find a new Script-Editor…

Script Editing

It was a chance discussion with his book agent, Richard Wakely, that solved Nathan-Turner's problem virtually at a stroke. The name Wakely suggested to him was a young professional in his mid-twenties named Andrew Cartmel, whom the agent was also representing. An employee of a computer firm based in Cambridge, Cartmel's interests lay in drama and writing, and by 1986 he had already attended some of the BBC Drama Script Unit workshops held periodically to find and nurture young writing talent. As a result of these courses Andrew Cartmel had authored a number of scripts, but had not received any offers yet from Producers. Hoping to remedy this he had approached Richard Wakely.

"He [Wakely] asked me to meet a young man called Andrew Cartmel, which I duly did, and found him bursting with many ideas and, indeed, firm opinions about the show. Although we didn't always agree, we instantly struck up a rapport — which I do think is a good sign. I invited Andrew to join the team and I have never regretted it. By the way, Andrew is also an excellent writer who, in my opinion, underestimates his own writing talent."

John Nathan-Turner, DWM 246, December 1996

Andrew Cartmel took up his post towards the end of January 1987. He brought with him a background and a set of interests new to **Doctor Who**'s Script-Editors. As well as a keen book reader, he was also a collector of American and British comics, including the highly regarded *2000AD,* which were then entering into a creative renaissance which would develop into the birth of a new genre, the graphic novel. An admirer of the complex, multi-layered and often introspective outpourings of writer Alan Moore (a one-time contributor to ***Doctor Who*** *Magazine*), whose *Watchmen* series had redefined the comics genre almost single-handedly, Cartmel felt these were qualities that could be used to take **Doctor Who**'s style of story-telling into a new era.

By the time that he was able to take up the Script-Editing job full-time, Cartmel found most of the work on *Strange Matter* had been done. Once Colin Baker had "burned his bridges" via those articles in *The Sun*, it was obvious to Pip and Jane Baker that their script would need re-jigging to encompass a new Doctor right from the start.

They had already discussed the notion of a pre-title credits scene as a teaser for viewers with John Nathan-Turner; their idea being to show the Rani kidnapping one of the 'great minds' from Earth, their preference being King Solomon. Colin Baker's absence forced them to move the regeneration scene forward so that it became the very first sequence of the serial, occupying the pre-credits slot and shunting the Solomon scene back to after the titles. Reviewing this material it struck Cartmel that the scene was potentially quite expensive to realise; requiring artists, extras, props, costumes and sets just for one dramatic sting. A cheaper alternative was suggested — Albert Einstein, alone in his room at Los Alamos, contemplating a letter about the A-bomb to President Roosevelt. The Bakers disliked this alternative and were not unhappy when the Earth-based scene was removed altogether for timing reasons.

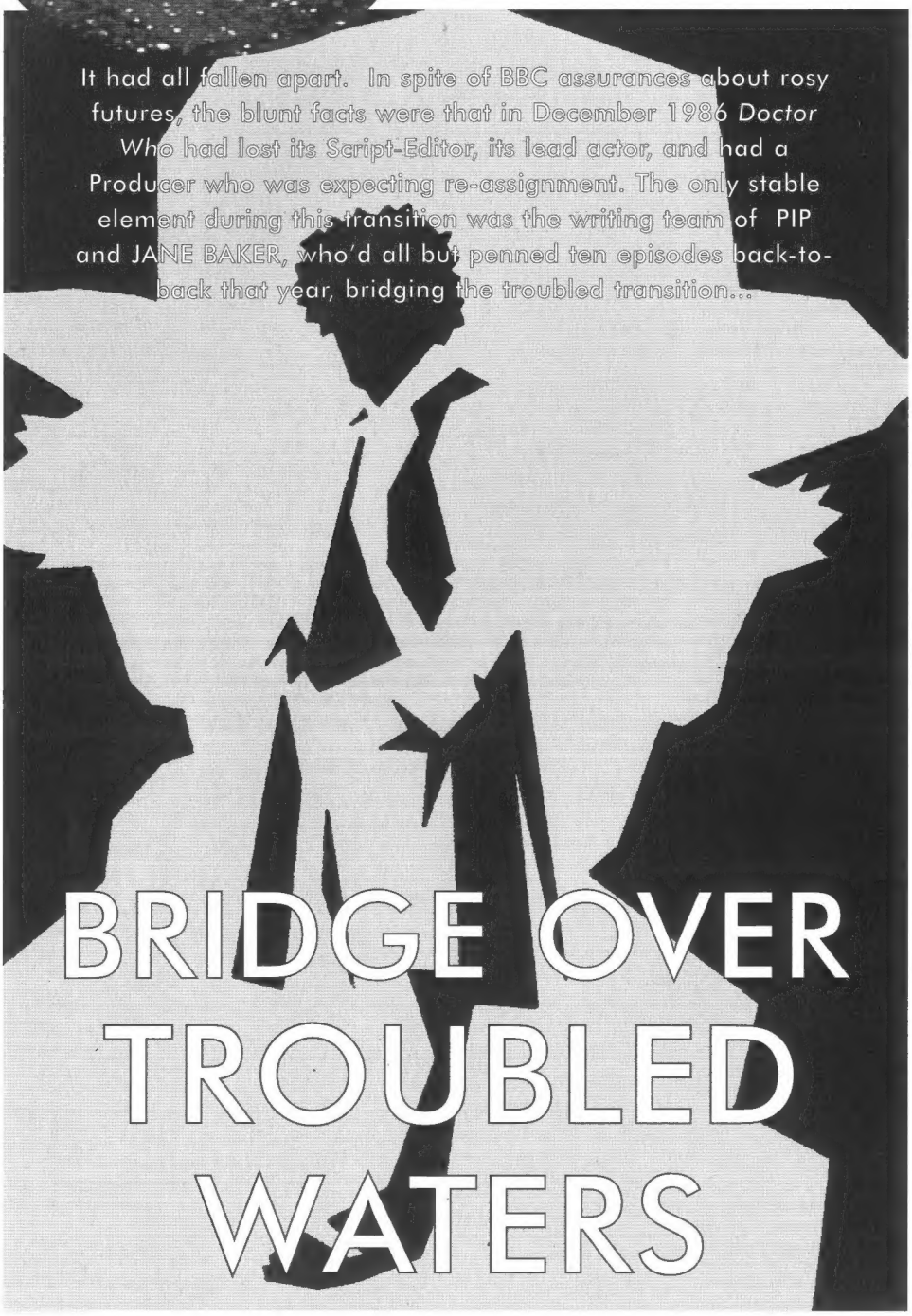
By the end of January the Bakers had delivered two episodes of *Strange Matter* in script form. On 29 January John Nathan-Turner wrote to the authors to explain why a couple of alterations had been made to episode one;

"We've inserted an establishing shot of the lab (see page 10) and in places made a few dialogue cuts to tighten the pace a little. Also, and this is the main thing, I felt I wanted to see the new Doctor (whoever it may turn out to be) behaving semi-normally before his first confrontation, so we've given him a short eccentric soliloquy after the Rani wakes him with the water and before he recognises her."

In a further effort to make the new Doctor stand out from his predecessors, Cartmel and Nathan-Turner added another facet to his character; an annoying tendency to misquote well-known proverbs and axioms. "A fair exchange is no mockery", "The proof of the pumpkin is in the squeezing" and "A kangaroo never forgets" were among many such idioms scattered into the scripts as final versions began to take shape.

"Pip and Jane Baker were very solid on construction, but weak on character and dialogue, I thought."

Andrew Cartmel, July 2000



It had all fallen apart. In spite of BBC assurances about rosy futures, the blunt facts were that in December 1986 *Doctor Who* had lost its Script-Editor, its lead actor, and had a Producer who was expecting re-assignment. The only stable element during this transition was the writing team of PIP and JANE BAKER, who'd all but penned ten episodes back-to-back that year, bridging the troubled transition...

BRIDGE OVER TROUBLED WATERS

"IT PROBABLY is the show we've most enjoyed working on" asserts Jane Baker, seeking acknowledgement from her husband, Pip Baker.

"We're always being asked how we write scripts" she continues. "But really, there is no hard and fast method. We are both early risers, so a lot of ideas go down on paper before we've even got out of bed." Preferring a hands-on approach, the material the Bakers have successfully submitted over the years to theatre, film and television producers alike has started life as long-hand scripts jotted down, over the morning tea, on pads propped up on the duvet and consigned to the laptop computer only when completed.

Spending time in their company, it is easy to see the strengths each has brought to the other. Jane Baker — her maiden as well as her married surname — exudes the spontaneous fire of a creative mind desperate to get concepts, random ideas and notions down onto paper as quickly as possible. Balancing the fulcrum is Pip Baker, a reflective soul whose ease of manners, story telling and considered feedback makes him reminiscent of all those pipe-smoking professors so beloved of Fifties science-fiction writers.

Not that Pip and Jane Baker describe themselves as science-fiction writers. Rather they see themselves as occasional writers of science-fiction. The craft they have forged over the years leaves them capable of applying high standards of research criteria to whatever commission they are undertaking, be that the lifestyles of circus folk, or current theories on how fluid balance in the brain impacts on sleep patterns.

It is a discipline that has paid many dividends, as Pip Baker explains. "My brother is a research scientist based in Southampton, so I consulted with him extensively while we were writing TIME AND THE RANI for **Doctor Who.** He gave us a lot of help and advice, especially with some of the technical jargon. Similarly, after episodes of THE MARK OF THE RANI had been broadcast John [Nathan-Turner] passed us a letter from a top professor, working at one of the Universities, who had been absolutely fascinated by the Rani story, wanting to know our sources in context of work he was doing into the effects of liquid draining from the brain".

THE MARK OF THE RANI established the Bakers' credentials with John Nathan-Turner as writers who could be depended upon to produce workable scripts, with good dialogue flows, sometimes at very short notice. There were reciprocal benefits too, as Jane Baker remembers.

"We became very good friends with John, and also very good friends with Colin. He, to us, personifies everything you could ever want in a Doctor Who. He's a hard intellectual, very well read, who doesn't suffer fools gladly. When you first meet him, you notice how he deliberately tries to trip you up. What he's doing, of course, is sounding you out. It's a battle of wits, and if you want to get on with Colin, you have to show you can at least hold your own..."

Pip Baker is quick to qualify these statements. "There was an evening at dinner, during the making of *The Ultimate Foe*, when Michael Jayston took us to task for apparently misquoting the lines we had given Colin from *A Tale of Two Cities*, "It is a far, far better thing..." Colin, of course, adamantly stuck to his guns, insisting the quote had been delivered verbatim, to which Michael replied by suggesting they should have a bet on who was right. In the end it was John who resolved matters when he looked Michael straight in the eyes and said, "If I were you, I would not bet against Pip and Jane in any argument over facts..." That's when Michael threw in the towel."

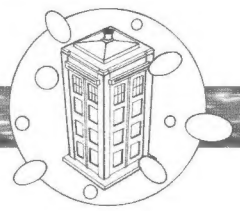
On many occasions during interviews, Colin Baker had expressed a particular fondness for the Bakers' script-writing talents, expressing a view that they especially knew how to write for his Doctor. That faith is mirrored by the Bakers' own philosophy on what makes a good **Doctor Who** script. "If you have a main character as strong as the Doctor, then everything you write should revolve around that character. You need to recognise what makes up his personality — the bad as well as the good traits — and then write new material that is specifically for him. In that way you eventually arrive at scripts that do rotate around the central character, so that everything ebbs and flows from whatever the Doctor is up to."

When Michael Grade's axe unceremoniously fell on Colin Baker's shoulders, it was to Pip and Jane Baker that the actor spoke at length in the weeks that followed. "We were on the phone for many hours, trying to talk him into doing that first serial, *Strange Matter* which we were writing specifically for Colin's Doctor" says Jane Baker. "Like many others we thought Colin would storm around in a fit of pique for a couple of weeks, before calming down sufficiently for us, or John, to persuade him to come back and do the hand-over serial we were preparing. But, as you know, Colin went to the newspapers instead and vented his feelings about the BBC, which was an honest if somewhat undiplomatic response to his plight. The BBC is rarely responsive to criticism, especially when it comes from actors."

The choice of Sylvester McCoy to inherit Colin Baker's mantle came as a surprise to the Bakers as they, for some time beforehand, had been suggesting either Richard Griffiths or David Warner to Nathan-Turner. Much of *Strange Matter* had been penned as a sixth Doctor serial when news of McCoy's casting broke. It triggered some radical rethinking, as both writers recall.

"We always thought of the Doctor as an aloof, almost superior being, who tended to be a little off-hand when dealing with human beings" opines Pip Baker. David Warner does that off-hand manner perfectly. The Doctor rarely talks to you, more often he tends to talk beyond you, to someone in the middle distance".

"Let's put a couple of things straight about Sylvester's Doctor" interjects Jane Baker. "Playing the spoons was not our idea. Mixing up aphorisms was



not our idea. The latter, in fact, was John's idea. The spoons came about one evening while we were on location for TIME AND THE RANI. Sylv, who obviously has a repertoire of such routines, suddenly produced a pair of spoons and proceeded to entertain everyone in the bar with his performance. John liked it and immediately suggested putting that into the programme. I have to say, though, that we didn't think it was a good idea then, and we still don't think it's a good idea now!"

"Having the new Doctor constantly misquoting aphorisms was another characteristic we were given by John, so we wrote in things like, "A stitch in time saves five". We've gathered since this was a characteristic that was quickly dropped. The other element we were asked to write in was the scene where the Doctor is trying on the clothes of his predecessors. There's one line we particularly liked where Sylv comes out dressed in Peter Davison's cricket whites and says something like, "This should bowl a maiden over!"

The original storyline and much of the first script drafts for *Strange Matter* were written with Colin Baker's Doctor in mind. Once it became apparent that Baker would not reprise his character and that Sylvester McCoy would carry the whole show, some reworking was inevitable. What surprised the writers was how few changes were necessary. Early read-throughs confirmed that McCoy was a solid choice for the central role.

"One of the things we found, between Colin and Sylv" says Jane, "is that you didn't have to write monosyllabic words for Colin. He loved convoluted, twisting turns of phrase and took great delight in rolling his tounge around them. Sylv was much happier with simple phrasing. He said he found it very difficult coping with some of the more complex technical jargon the Doctor has to speak on occasions."

"It's probably the different backgrounds they come from" adds Pip. "Colin came into acting straight from having worked in a solicitor's office, so he was fluent in all that legal terminology to begin with."

As well as establishing a life and a personality for the new Doctor, the Bakers had to breathe first life into Bonnie Langford's portrayal of Mel. Her early appearances weren't well received among reviewers, so could any of that be attributed to the script. Pip thinks a moment before replying.

"We were happy with the scripts, so was everyone else, including Bonnie. What you have to remember is that, with Bonnie, **Doctor Who** was her first, straight TV drama role for some years and she came to it directly from having played several months in the theatre. When actors work in theatre they have to be good at projecting their voices, which is a very hard craft to master. On the one hand you have to project your lines so that someone seated in the furthest reaches of an amphitheatre can hear you, on the other you have to make your lines appear easy and conversational. I think you could tell, during *The Ultimate Foe*, that Bonnie was still tending to give the audience her theatrical performance. We were pleased to see she'd stopped that by the time we came to record the Vervoid story."

Jane smiles at one fond memory from Bonnie Langford's first story. "We got away with doing what John always said he would ban in any **Doctor Who** script — a jump cut. He said he hated any script where a character says they are setting off for somewhere, and in the very next scene there they are at that destination. In John's mind you always needed a bridging scene to suggest a sense of time passing while the character journeys from point 'a' to point 'b'.

"We deliberately wrote a jump-cut into *The Ultimate Foe*. We ended one scene with Bonnie saying how she had to go into the Matrix and rescue the Doctor. Then, in the very next shot, you had Bonnie in the Matrix pulling the Doctor away and promising him a way out. John flipped when we gave him the script for the first time. "Aha! A jump cut" he yelled, before he read on and discovered what we had actually devised was a hologram of Bonnie. However, he quickly appreciated the tease."

Throughout most of the development of TIME AND THE RANI Pip and Jane Baker were virtually their own Script-Editors — re-jigging sections of the storyline in close consultation with the Producer. Only towards the end were they introduced to Andrew Cartmel. Were there any changes made as a result of his input?

"The only change I can recall" says Jane "was to the very beginning of the story. We opened it with an enactment of the Judgement of Solomon. When Solomon walked through curtains behind his throne, to his private quarters to contemplate the problem, the Rani was there to kidnap him. Andrew wanted to replace the Judgement of Solomon with an apocryphal moment when Einstein, in his study, was writing a letter suggesting the Bomb should not be built. But once it was accepted that Colin would not take part in the regeneration, it was decided that, dramatically, we needed to get to the new Doctor quickly. So neither was used."

"Mixing up aphorisms was not our idea. Playing the spoons was not our idea. I have to say that we didn't think it was a good idea then, and we still don't think it's a good idea now!"

Looking back on the turbulent months surrounding Colin Baker's exit from the series begged the inevitable question about any regrets for things done or not done. The Bakers' one real regret is not being afforded an opportunity to write the sixth Doctor out in a fitting and poignant manner. So, what would Colin Baker's farewell soliloquy have been in place of, "Carrot juice, carrot juice, carrot juice…?" Pip thinks a moment before a flash of inspiration lights up his eyes.

"We've never discussed it but, thinking quickly, perhaps it should have been Sydney Carton's quote from *A Tale of Two Cities*, as he faces death on the guillotine. "It is a far, far better thing that I do than I have ever done; it is a far, far better rest that I go to, than I have ever known."

The New Doctor

According to publicity statements, more than 600 names were put forward as candidates to play the seventh Doctor during December and January, among them a sizeable number of women. Consequently, as recounted in his memoirs, Nathan-Turner spent a large of the Christmas/New Year period seeing more TV and theatres than at any other time in his life. On one day in December both fellow BBC Producer Clive Doig and his former literary agent Brian Wheeler suggested the name of an actor playing the title role in a National Theatre production of *The Pied Piper*; Sylvester McCoy. At first the Producer was suspicious. Only a week or so beforehand the Production Office had received a phone call from McCoy, promoting himself for the part, followed by details and particulars from his agent a day or two later. However, after assuring himself that he was not being set-up, Nathan-Turner went to see McCoy's performance on 6 January 1987 and was impressed enough to invite the actor along for an interview at the BBC.

The interview in mid-January went well and as he began immersing himself in tapes of McCoy's past performances, Nathan-Turner became confident he had found his next Doctor, a view shared by the incoming Script-Editor.

Their boss, Jonathan Powell, was more sceptical. While he agreed McCoy was a good find, he instructed that a wider trawl be undertaken using the services of a professional Casting Director, Marilyn Johnson.

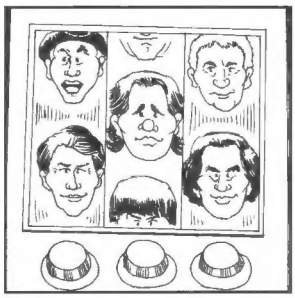
Johnson was engaged for a three-day assignment. Understanding Nathan-Turner's requirement for a Troughton-esque Doctor, she assembled a short-list of suitable names that got eventually pared down to a short list of Dermot Crowley, David Fielder, Hugh Futcher, Sylvester McCoy and Ken Campbell.

Ken Campbell had been McCoy's theatrical mentor for a while, and indeed had inadvertently devised James Kent-Smith's permanent stage-name when he titled a show he had written *An Evening with Sylvester McCoy, the Human Bomb*. Campbell had also put himself forward to play **Doctor Who** after the 1985 cancellation was announced, hoping that a revamp of the show might include a new actor in the title role.

The end product of this casting trawl was to be a set of show-reels for presentation to Jonathan Powell. The intended Director of *Strange Matter*, Andrew Morgan, was brought in for a few days in January to record these show-reels, the scripts for which were penned by Andrew Cartmel. With Bonnie Langford busy in the theatre, and needing a female artist to play opposite the candidates, firstly in the companion role and secondly as a Rani-esque villainess, the Iron Lady, Nathan-Turner hired Janet Fielding to add another five 'Doctors' to the six she'd already played against.

Each candidate recorded his five-minute demo on the TARDIS set on Wednesday 18 February 1987. In the event only four actors were available, Hugh Futcher having accepted other work. Once edited, the finished tapes were played before Jonathan Powell and Michael Grade the following week, both of who agreed there and than that Sylvester McCoy was the ideal choice. The remainder of that last week in February was taken up with getting a contract sorted out and signed, the initial period being for two years. By the Friday McCoy had signed and a Press Call was being organised for Monday. That weekend, however, Nathan-Turner flew to the States to attend a convention, where he announced the identity of the new Doctor to the attendees. By Saturday evening that news was 'on circuit' in Britain too, and those fans who felt another poor casting decision had been made were already sharpening their spears in advance of impending media interest on Monday.

Sylvester McCoy's official launch party was held in the grounds behind TV Centre. The photo angle had McCoy and Langford washing the police box before tacking on a sign saying "Home sweet home".



The Lost Doctors

In 1999, Ken Campbell's agents would still comment "wouldn't he have been a superb Doctor?" when asked about his bid to take on the role. A maverick director and writer of fringe shows who had launched Sylvester McCoy's career (and also provided Janet Fielding with her first roles), Campbell appeared in the radio version of **The Hitch-Hiker's Guide,** but was only able to play the character as 'himself' once the rest of the team had done their Ken Campbell impersonations for him to imitate.

Though Campbell's audition as the Doctor was judged 'too frightening' by some of the production team, he was ironically then asked to replace Nabil Shadan as the time-travelling Dr Erasmus Microman (and his evil alter-ego Dr Darke) after the initial choice, Nabil Shaban, was thought 'too disturbing' by the bosses of children's ITV.

Dermot Crowley, on the other hand, was more of a character actor. Though best known for playing slightly creepy myopic roles, going back to his appearance in *Return of the Jedi* as an Imperial Officer, as his Spotlight photo he can also play the unlikely hero when given the opportunity — a perfect qualification to play the Doctor.

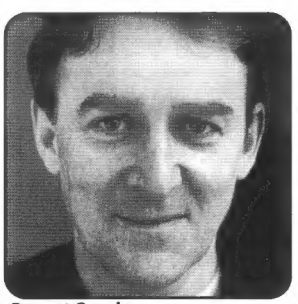
Hugh Futcher's career had encompassed a string of character roles across a variety of series, going back to his first screen appearance as teenage newspaper boy in **The Saint**. Like his potential predecessor, Futcher had already appeared in **Doctor Who**, as the Sea Devil's victim Hickman in the 1972 story.

The last candidate for the role of the seventh Doctor was David Fielder, a stage actor and director.

Ken Campbell

Ken Campbell

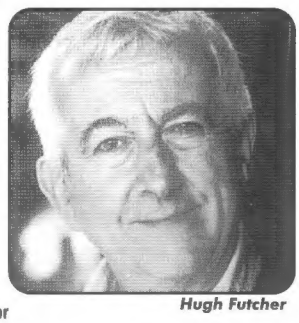
Titan A.E. (voice of Po); *The Skulls* (Starting Judge); *Saving Grace* (Sgt. Alfred); **Dooley Gardens** (Professor Pickney); **Alice in Wonderland** (Mr. Duck); *Extraordinary Visitor* (Rodney); **Fantasy Island** (Handyman); *Under Wraps*; *Hard Men* (Mr. Ross); **Lovejoy:** LOVEJOY LOSES IT (Ted Goat); **You Me and It** (Perry); *Secret Nation* (Parkinson); *Scandal* (Editor of Pictorial); *Wings of Fame*; **Colin's Sandwich** (Ted); *A Fish Called Wanda* (Bartlett); **Erasmus Microman** (Dr Microman/Dr Darke); **In Sickness and in Health** (Motorist, Mr Johnson); **The Return of Sherlock Holmes**: THE SIX NAPOLEONS (James Ryder); *Dreamchild* (Sound Effects Man); *Letter to Brezhnev* (Reporter); **Ligmalion** (Samuel Smiles); *A Zed & Two Noughts* (Stephen Pipe); *The Bride* (Pedlar); *Joshua Then and Now* (Sidney Murdoch); **Challenge of the GoBots**; *Ulysses*; *The Secret Policeman's Ball*; **Private Schultz** (Krauss); *Breaking Glass* (Publican); *The Big Red One* (Lemchek); **The Hitch-Hiker's Guide to the Galaxy**: FIT THE TWELTH (Poodoo); *The Tempest* (Gonzalo); **Fawlty Towers**: THE ANNIVERSARY (Roger); **The Mind of Mr. J.G. Reeder**: SHEER MELODRAMA



Dermot Crowley

Dermot Crowley

The Legend of Bagger Vance; *Starship Titanic* (The Barbot); **Falling for a Dancer** (Neeley Scollard); **Jonathan Creek**: TIME WAITS FOR NORMAN (Norman Stangerton); **Breakout** (Dr. Bill Galton); **Kavanagh QC**: MEN OF SUBSTANCE (Graham Emerton QC); **The Sculptress** (Father Julian); *Staggered* (Dr. Barnet); *Grushko* (Gidaspov); *Son of the Pink Panther* (Francois); **Stay Lucky**: AN UNSAVORY BUSINESS (Ian); **The March** (Roy Cox); **Boon**: TALES FROM THE RIVER BANK (Geoffrey Phillips); **Poirot:** THE ADVENTURE OF THE CLAPHAM COOK; *Wilt* (Braintree); **Echoes** (Sean); *Little Dorrit: Nobody's Fault* (Simpson); **Codename: Kyril** (Carter); **The Doctor and the Devils** (Webb); **Juliet Bravo**: Teamwork (Patrick Molloy); *Octopussy* (Kamp); *Return of the Jedi* (General Madine); **Blue Money** (Brogan); *Giro City* (Flynne)



Hugh Futcher

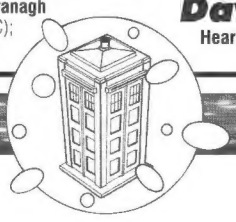
Hugh Futcher

The Apocalypse Watch; **Selling Hitler** (Sidney Mayer; **The Sweeney**: STOPPO DRIVER (The Porter); *Carry On Behind* (Painter); *Carry On Girls* (2nd Citizen); **Jason King**: THAT ISN'T ME, IT'S SOMEBODY ELSE (Jean); **Doctor Who**: THE SEA DEVILS (Hickman); *Carry On Abroad* (2nd Policeman) 2; *Carry On at Your Convenience* (Ernie); *Carry On Again, Doctor* (Taxi Driver); *Before Winter Comes* (Joe); **The Wednesday Play**: *Son of Man* (First Heckler); *Mrs. Brown, You've Got a Lovely Daughter* (Swothard); *Don't Lose Your Head* (Guard at Roadside - uncredited); *Quatermass and the Pit* (Sapper West); *The Pleasure Girls* (Pablo); *Repulsion* (Reggie); *Carry On Spying* (Bed of Nails Native); *Rattle of a Simple Man* (Ozzie); **The Saint**: The Pearls of Peace (Delivery boy); **The Sentimental Agent**: All That Jazz (Mooney)

David Fielder

David Fielder

Heartbeat: FAIR GAME (Cutter)



SEVENTH HEAVEN?

The one-time Mr James Kent-Smith from Dunoon had known for years that the Doctor was a role he wanted to play, yet he came to the part during one of *Doctor Who's* darkest hours, with many fans all too eager to dismiss him as too light-weight an actor to play the part. Now thirteen years on, SYLVESTER McCOY takes time out to talk to JEREMY BENTHAM about his attachment to the role...

"IT WAS SOMETHING I knew I badly wanted to do. There were never that many roles that I thought I really wanted to play. There are, of course, a lot of good roles on television, but never quite like that one. **Doctor Who** was just something I went for although, in fact, I never knew I was going to go for it until the opportunity suddenly arose. Looking back on it now, I realise just how much I concentrated all my mind and all my energies on getting that job."

The passage of time has done nothing to diminish the compact bundle of zeal that is Sylvester McCoy. He still cannot sit still. His eyes, like his body, seem perpetually in a state of agitated motion, and his words fire like explosive grapeshot as he struggles to get out all the thoughts whirling around in his mind.

It's mid-morning and McCoy admits he is battling a headache, a sore throat and the onset of a heavy cold. He's tired, in need of a 'Lemsip' and the restorative powers of sleep. Not that he gives that impression to those gathered around him. Pushing the flu to the back of his mind, Sylvester McCoy has moved back into the spotlight to wear again that comfortable mantle of Doctor Who, mark VII — just as he first wore it back in 1987. Had it been an easy coronation?

"I was silly, and also pretty arrogant too. As well, I hadn't really seen much of it since the show's early days, so I had only very vague memories to draw on. Nevertheless I was arrogant enough to think I could just step in and play the role. Over the years people had said to me, "You know, you'd make a really good Doctor Who" — mainly, I think, because I used to wear a scarf all the time. Visual image is a big thing with so many people; they think, if you look like Doctor Who because you wear a scarf, it automatically means you can play him."

So how much of his characterisation was an actor playing a role, versus how much of it was the Doctor benefiting from being dressed by a new role model?

"I did go along to the BBC with a pre-conditioned idea in my head about how I'd like to play the Doctor. Part of that came from me, having always wanted to appear in a Chekov play — something I've never yet done, but have always wanted to do. So I had the notion in my head that my Doctor should be like a slightly Oxbridge, Chekovian, mumbling professor, with a lot of Troughton-like qualities thrown in as well. Pat Troughton was the Doctor I had first watched and, as I've often stated, it's usually the one you see first that attracts you most.

I also brought into it the comic element since I was at the time a comic actor, so that was at the back of my mind too. I came to realise eventually that, while I didn't want to ditch the comedy, it had to be used more as a shield, behind which the Doctor, who is a serious person at heart, could hide in moments of personal danger. I think that's why it took me such a long time to accept Jon Pertwee as the Doctor. I used to love listening to him on the radio, and that great range of funny voices he could do. When he came along and did it straight, it took me a long time to re-adjust."

As with all his predecessors, Sylvester McCoy's costume was designed by members of the BBC's Wardrobe Department. But had the creative process been all one way?

"The hat came with the job because John Nathan-Turner liked it so much at my first reading. I was a hat person in that, being small, I found that it you wore a hat at a jaunty angle, it somehow made you look taller.

"With hindsight I remember it was me wanting a sort of Glencolian jacket, and indeed the BBC even made one up for me. it's an extraordinary material — very starchy with a stiff, crumpled linen feel to it. The pullover was John Nathan-Turner's idea. I think the had a granny or someone knitting these for him and making a ton of money from selling them. Personally I didn't like the pullover because I thought all those question marks were just screamingly obvious. I learned afterwards that some of my predecessors had worn question marks on their lapels, but that was all new to me because the last **Doctor Whos** I had seen up till then were the early Tom Bakers, who had worn clothes rather than a costume.

"I came to realise eventually that while I didn't want to ditch the comedy, it had to be used more as a shield, behind which the Doctor, who is a serious person at heart, could hide in moments of personal danger."

"I think if I'd been allowed to do a fourth season, I would have ditched the pullover. Four years with a programme gives you some muscle to suggest things. As it was, I had to wait until I did the movie, where they were quite happy for me not to wear it; and I think the outfit looked a lot better there, minus the pullover.

"I was far happier with the question mark umbrella. It struck me as a far more subtle motif in that you didn't necessarily see what it was. And I was always very good with props; I'd seen Buster Keaton do lots of things with an umbrella, and perfected various routines whereby you try and pass an umbrella to someone, only to find it somehow ending up hooked back on your arm all the time.

"As you probably know, the whole umbrella thing came about by accident. In my first story, probably because it was raining so much on location, I inherited this great multi-coloured umbrella, which I think must have been Colin's. It got blown up but it triggered the thought that it would be quite nice to have an umbrella. I had this image in my mind too of how the seventh Doctor should look as a silhouetted shape, with the hat, the jacket and his umbrella. I thought it made an interesting outline."

Sylvester McCoy arrived during a brief period of chaos in the programme's history. John Nathan-Turner was rapidly pulling in the reigns he thought he had finally let go, a new Story-Editor was learning the ropes, and the race was on to pull some scripts together in time to meet shooting deadlines. How aware was the new Doctor of all the fire fighting going on behind the scenes, and did he feel it worked to his advantage or detriment?

"Because of the chaos, nobody really knew what was happening at first, and nor did I. I hadn't seen what had gone on before to cause the chaos, so I was quite innocent about it all when I received my first script. It seemed quite an odd script in that parts of it didn't seem to quite fit together. Later, as I got to realise more about what had gone on, I twigged that this was actually a Colin Baker script I was reading. It had been written with Colin in mind and then had bits stuck on to change it for me.

"It was only after one or two scripts had arrived that then I knew what I wanted to do and I could start having conversations with writers. It's a bit like turning around one of those great oil tankers at sea — it takes a long time from the moment when you first want to do it until you finally change into the direction you want to go in. Those scripts that had been written for Colin were really quite uncomfortable in that they were like putting on a coat that didn't quite fit; a bit like Colin's costume when I had to wear it. Colin's so much bigger than I am — upward and outward!

"It was quite funny looking at ***Doctor Who Magazine*** the other month. There was a photograph on the cover of Tom Baker — who is one of my heroes by the way — as he is today, and he looks just like Harpo Marx. Now, when I was doing my first scenes dressed in Colin's costume, in the first place, I kept getting lost in it. Then, when they gave me a blond wig to wear for the regeneration, I thought I looked just like Harpo Marx. So there's synchronicity for you. Tom Baker has turned into what I looked like when I took over as Colin."

Stepping into the Doctor's shoes gave Sylvester McCoy his first taste of being a high profile actor. But, sustaining that profile required the co-operative support of the media. And as he would quickly discover, that could become a double-edged sword.

"It's very daunting and frightening in a way. You get introduced to these weird, slimy men from what tends to be called the gutter press. And they're not interested in what you're saying; they've got their mind on writing something else. After I had completed my first season on **Doctor Who** I went back to the National Theatre to do again *The Pied Piper* which had actually got me the part of the Doctor in the first place. One day, the Press Officer for the National came over to me, very excited, and said, "Listen, there's someone her from *The Mirror* who wants to interview you! We've never had anybody here at the National from *The Mirror* before, because we're always seen as a bit elitist. So we'd be really chuffed if you'd do a piece with them" I said okay, and then he told me the guy had asked to meet me for lunch at The Savoy, which I thought was great.

"I duly arrived at The Savoy, but at first they wouldn't let me in. I was wearing my black leather coat which I think conflicted with their dress code, so they had to give me a jacket, which made me look even more ridiculous because it was a size too big. Then they gave me a tie which must have been worn previously by about thirty men because there were marks and soup stains all over it. Finally they were happy to let me in, so I arrived for this interview looking a complete mess.

"Now this writer was quite extraordinary. What he did was get absolutely as drunk as a skunk over lunch, and he tried to get me drunk as well because his whole ploy was to get me so sloshed that he could find out all my secrets."

And did he?

"No, because I figured out what he was up to. He kept trying to pour more and more into my glass even though I was saying no much of the time. I don't actually like drinking much at lunchtime as I prefer drinking after dark — a bit like Dracula! I did get slightly tipsy just because of the sheer volume, which I suppose is why I spoke more about my childhood than I would normally. But otherwise he didn't get very much, even though he took me over to the Press Club after lunch where he tried plying me with even more booze. In the end I started getting worried about him because he got so sloshed that the alcohol started seeping through his skin. I thought at one point he was going to die on me, so I had to put him in a cab and send him home! Part of what kept me sober was watching his hair; he had this red wig on which, as he got more drunk, started moving around on his head, which amused me no end.

"The article didn't end up in *The Mirror*, which was still quite a respectable newspaper then. It ended up in the *News of the World* under a headline, "Doctor Who's fear of madness" which wasn't really much of what the article was about. But the whole episode left me feeling a little scared of the Press. It's really quite a slimy and devious way of interviewing that's all geared towards trying to expose weaknesses in people. As an actor your character playing is your product, and just like any other business, actors go around trying to sell themselves based on their products. It's very sad to think that the very people best placed to publicise your product — the Press — have far less interest in what you produce than in exploiting any failings you might have as a person."

In later issues, Sylvester McCoy continues his train of thought, focussing on working with Bonnie Langford, the arrival of Sophie Aldred and his friendship with another actor destined to play the Doctor.

nightmare asylum that haunts telly time lord Sylvester

MY SECRET MADNESS DREAD BY DR WHO

'I just hope I don't go insane like mum did'

TV's Dr Who, Sylvester McCoy, has revealed his secret fear—that he will inherit his mum's madness. He admitted: "It's always there at the back of my mind."

EXCLUSIVE By DAN SLATER

In a daze of drugs

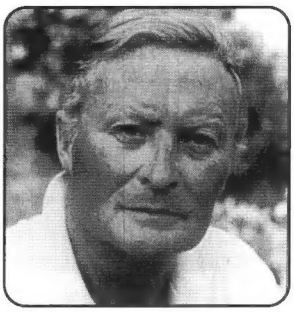
Dying of cancer

Chasing the girls

BY GEORGE—I'M IN SHOWBIZ!

TELEVISION HERO: Sylvester McCoy with Dr Who co-star Bonnie Langford

Tabloid terror! The perils of stardom



Donald Pickering

With his ascetic features and austere manner, directors have tended to cast Donald Pickering in establishment roles such as glacial civil servants, silly-ass aristocrats and corrupt barristers — a typecasting which goes back to one of his first television roles, as the prosecutor Eyesen in the 1964 **Who** THE KEYS OF MARINUS.

Born in 1933, Pickering returned to **Doctor Who** three years later, as Captain Blade in THE FACELESS ONES — a story which coincidentally featured the first **Who** role of Wanda Ventham. This wouldn't be the last time they'd work together...

Among Pickering's other notable roles is an ill-fated Polish-shot production of **Sherlock Holmes**, where he played Watson opposite Geoffrey Whitehead — a similarly patrician actor who often plays similar roles...

The Man Who Knew Too Little (Sir Duncan) (1997)
Good King Wenceslas (Kyril) (TVM1994)
Scarlett (Randolph) (1994)
Lovejoy (Sir Roger) F9: HOLDING THE BABY (27-11-94)
All Creatures Great and Small (Sir Robert) CHOOSE A BRIGHT MORNING (8-11-88)
First Among Equals (30-9 — 2-12-86)
The Two Mrs Grenvilles (1987)
Suspicion (Captain Melbeck) (1987)
Doctor Who (Beyus) TIME AND THE RANI (1987)
Executive Stress (Gordon) (1986-88)
Half Moon Street (George Hardcastle) (1986)
Return to Treasure Island (Hallows) (5-7 — 23-8-86)
White Nights (1985)
Khepera (1984)
The Cleopatras (19-1 — 9-3-83)
The Professionals (Brigadier Tennant) E4: LAWSON'S LAST STAND (28-11-82)
Escarabajos asesinos (Harrington) (1982)
The Irish RM (1983-85)
Skin (1981)
Dick Turpin (Lord Manderfell) THE FOX (16/23-2-80)
Sherlock Holmes and Doctor Watson (Watson) (1980)
Yanks (Golfing Friend) (1979)
Zulu Dawn (Major Russell) (1979)
The Three Hostages (1978)
The Thirty-Nine Steps (Marshall) (1978)
A Bridge Too Far (Lt Col Charles MacKenzie) (1977)
Return of the Saint (Sir Trevor Stevens) THE ARRANGEMENT (5-11-78)
Heartbreak House (1977)
Waste (1977)
Private Lives (1976)
The Pallisers (Dolly Longstaff) (9-1 — 2-11-74)
Lord Peter Wimsey (Dr Penberthy) THE UNPLEASANTNESS AT THE BELLONA CLUB (1 —22-2-73)
Play of the Month: *The Millionairess* (15-9-72)
The Persuaders! (Lyndon) 24: SOMEONE WAITING (25-2-72)
A Family at War (1970-72)
The Breaking of Bumbo (1970)
The Champions (Col Banks) THE FANATICS (11-12-68)
Doctor Who (Captain Blade) THE FACELESS ONES (1967)
The Avengers (Peter Roberts) E6: THE WINGED AVENGER (18-2-67)
A Challenge for Robin Hood (Sir Jamyl) (1967)
Fahrenheit 451 (TV announcer) (1966)
The Saint (Jeremy) E7: THE ANGEL'S EYE (11-11-66)

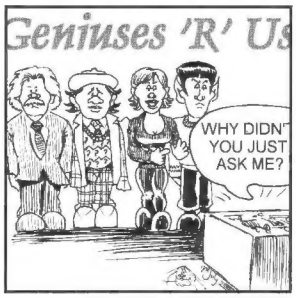
Out of the Unknown (Kenneth Dennistoun) B5: SECOND CHILDHOOD (10-11-66)
R3 (Watkins) B3: ONE FREE MAN (20-7-65)
Gideon's Way (Booke Barton-Smith) 17: THE THIN RED LINE (3-2-66)
Battle of the Bulge (1965)
Nothing But the Best (1964)
Doctor Who (Eyesen) THE KEYS OF MARINUS (1964)
Hay Fever (1959)
Girls at Sea (1958)
Carry On Admiral (Second Officer) (1957)
Doctor at Large (1957)

Mark Greenstreet

The great-nephew of *Maltese Falcon* star Sydney Greenstreet, Mark Greenstreet was on the verge of hitting the big time when he was cast in TIME AND THE RANI. The previous year, he'd played the dual lead role in the classic serial's adaptation of Josephine Tey's thriller **Brat Farrar**, and would soon be cast as the lead in **Trainer**, BBC1's attempt to transfer the **Howard's Way/The Brothers** formula to the world of horse-racing.

Unfortunately, **Trainer** didn't take off, despite a strong cast including David McCallum and Patrick Ryecart and the efforts of a production team with a strong track record, but Greenstreet still acts, and has worked as a video producer and director, at least according to the credits of the controversial 1995 tape of closed circuit TV recordings, *Caught in the Act.*

Trainer (Mike Hardy) 1991-92)
The Endless Game (First Blond Youth) TVM1990)
French and Saunders C4: *Dangerous Liasons* (5-4-90)
Dream Demon (Oliver) (1988)
Doctor Who (Ikona) TIME AND THE RANI (1987)
Brat Farrar (Farrar/Simon Ashby) (16-2 — 23-3-86)
Family Ties Vacation (Bellboy) (1985)



Personnel

March saw director Andrew Morgan beginning full-time planning and rehearsals for *Strange Matter*. Born in Somerset in 1942, Morgan's early ambition was to become an actor. He successfully applied to join RADA where he trained for two years before deciding he preferred working behind the scenes. He applied to the BBC for a holiday relief job in the mid-Sixties and eventually went full time as an Assistant Floor Manager. In the early Seventies he won a place on the BBC Director's course and was assigned immediately afterwards to episodes of the legal drama **Sutherland's Law**, starring Iain Cuthbertson.

His first experience of telefantasy was an episode of **Blake's Seven**, CHILDREN OF AURON. Having gone freelance in the mid 1980s, he worked alongside future **Doctor Who** Director Michael Kerrigan in 1986, on a big-budget children's science-fiction series for TVS **The Knights of God**, which featured the final performances of Patrick Troughton and Nigel Stock, but was held over until late in 1987 due to controversy over its levels of violence.

John Nathan-Turner had tried to book Morgan to helm TIME-FLIGHT in 1982 but, not being too impressed by the script, he opted for an adaptation of **Swallows and Amazons** instead, for which one of the cast choices was Colin Baker.

Joining Morgan on *Strange Matter* was Set Designer Geoff Powell, making his only contribution to **Doctor Who**, as was fellow first-timer Lesley Rawstorne handling Make-Up. Powell had

Wanda Ventham

Like Donald Pickering, Wanda Ventham was making her third appearance in **Doctor Who**, having previously appeared in THE FACELESS ONES and IMAGE OF THE FENDAHL. Born in 1938 and well remembered by sci-fi fans as SHADO's second in command Colonel Virginia Lake in **UFO**, Ventham had been first choice to play the lead role in **Survivors**, until it was decided she looked too 'well-fed' to be convincing. Instead, she went on to play the lead in **Union Castle**, an ITV attempt to replicate the success of **To the Manor Born**, while during the transmission of TIME AND THE RANI she was to be seen immediately afterwards in another ITV sitcom, working with Donald Pickering in the Penelope Keith/Peter Bowles vehicle **Executive Stress.** Sitcom would also provide a series of roles in the 1990s — as the mother-in-laws of Rodney and Tony in **Only Fools and Horses** and **Men Behaving Badly.**

Randall and Hopkirk (Deceased) (Jeannie's mother) A2: MENTAL APPARITION DISORDER (27-3-00)
Casualty (Mrs Seabrook) L23/24: EVERLASTING LOVE 1/2 (28-2-98)
Men Behaving Badly (Deborah's mother) F5: TEN (4-12-97)
Alas Smith & Jones I1 (1997)
Just a Gigolo (Marge Payne) A3 "Bibi De Vere" (22-4-93)
Boon (Marion Kershaw) D4 OF MEISSEN MEN (23-10-89)
Out of the Shadows (Liz Bennett) (1988)
Only Fools and Horses (Cass's Mother) (1988-96)
Doctor Who (Faroon) TIME AND THE RANI (1987)
Lost Empires (Mrs. Muriel Dirks) (24-10 — 22-2-87)
Executive Stress (Sylvia) (1986-88
The Gentle Touch (Selina De Sade) E13: EXIT LAUGHING (24-11-84)
Union Castle (Ursula, Lady Thaxted) (19-4 — 7-6-82)
Minder (Beryl Murdoch) C5: DREAMHOUSE (10-2-81)
Fallen Hero (1978-79)
Doctor Who (Thea) IMAGE OF THE FENDAHL (1977)
The Sweeney (Brenda) A13: ABDUCTION (27-3-75)
Rutland Weekend Television A5 (9-6-75)
Captain Kronos: Vampire Hunter (Lady Durward) (1974)
The Lotus Eaters (Anne Sheppard) (1972-73)
UFO (Colonel Virginia Lake) (1970-71)
Department S (Leila) A6: THE MAN FROM X (5-11-69)
The Gold Robbers (Dee) AN ODDLY HONEST MAN (18-7-69)
Carry On Up the Khyber (Wife #1) (1968)
The Blood Beast Terror (Clare Mallinger) (1967)
The Prisoner (Computer Attendant) 11: IT'S YOUR FUNERAL (17-11-67)
Doctor Who (Jean Rock) THE FACELESS ONES (1967)
The Saint E14: ESCAPE ROUTE (30-12-66)
Out of the Unknown (Josephine) THE EYE (24-11-66)
Death Is a Woman (Priscilla) (1966)
The Knack (Gym Mistress, uncredited)(1965)
Mister Ten Per Cent (Kathy) (1966)
The Big Job (1965)
The Avengers (Nurse Spray) THE GRAVEDIGGERS (9-10-65)
The Saint C9: THE DEATH PENALTY (3-12-64)
Danger Man (Penny) THE MIRROR'S NEW (9-3-65)
The Saint (Penny) E14: ESCAPE ROUTE (30-12-66)
Danger Man (Stella Dorset) A MAN TO BE TRUSTED (15-12-64)
Carry On Cleo (Pretty Bidder) (1964)
The Cracksman (Sandra) (1963)
The Rag Trade (Shirley) (1962-63)
The Navy Lark (Mabel) (1959)
My Teenage Daughter (Gina) (1956)

The Tetraps

The job of creating seven bat-winged monsters was beyond the in-house resources of the BBC's Costume Department, so Ken Trew subcontracted the work out to two freelance prop-builders (and **Doctor Who** fans), Susan Moore and Stephen Mansfield. The two had started their television careers some years earlier, producing puppets, sculptures and special props for shows like **The Hitch Hiker's Guide to the Galaxy**, **The Kenny Everett Show** and **Spitting Image**.

The Tetraps began life as a design by Ken Trew that was later modified and made more practical by Colin Mapson and the Visual Effects Workshop's own sculptor, Stan Mitchell. Mitchell sculpted a basic shape for the head, as well as two sets of claws, one intended for holding a gun, the other not. However, Mitchell had to move on to another project after completing just the first latex casts of the props, but he suggested Moore and Mansfield as a team who could be relied upon to complete the work.

Interviewed by Gary Russell in a 1988 edition of *DWM*, Susan Moore and Stephen Mansfield described the process of creating the creatures.

"They [the BBC] would send a couple of heads down as soon as they came out of the mould, and we would send them back dressed and painted. We had to drive the last ones into Television Centre at around five in the morning, so that they could go off on location with the cast and crew on the coach.

"To speed things up, we had to split the job. I [Steve] sat endlessly painting them, then Susan punched in the hair. When the heads arrived they were a basic latex cream colour. We applied a dark beige base-coat and then, with an airbrush, darkened this with a selection of browns, yellows and acrylic to accentuate the contours. The inside of the ears I left a sort of browny-pink with mauve veins to contrast with the other darker colours. The teeth were also airbrushed.

"All of the Tetraps had fixed mouths except, of course, Urak who had a fibreglass jaw-piece which moved as the actor spoke. Sue applied goat hair, which always looks very authentic, which she then dirtied down with a variety of colour hair sprays.

"We also did the miniature Tetraps for the shot of them hanging in the eyrie. We did ten 18" and ten 13" figures. They had originally wanted forty, but didn't leave us a great deal of time. In the end, we did as many as we could.

"They were made of latex and two-part foam, in much the same way as the masks themselves. Two-part foam is a sort of polyurethane foam which reacts when you add a catalyst. It's like ordinary yellow foam, but much finer and you can control the density. The mini-Tetraps were placed in Mike Tucker's excellent false perspective cavern set."

Although the Moore/Mansfield partnership generated all the miniature Tetraps, the Costume Department furnished the full-size body suits, which relied on help from Colin Mapson's team to mould and paint the creatures' rubber-moulded bellies and leather wings.

One of Mapson's assistants, Tom Wilkinson, built an animatronic Tetrap head using moulded fibreglass fitted over a metal sub-frame. Cable release mechanisms enabled the jaws to open, the tongue to flex forward and the three eyes to swivel in their sockets. Susan Moore and Stephen Mansfield provided the outer skin which fitted over the underskull like a glove. This animatronic device was used in a number of close-up shots, most notably where one of the Tetraps injects a tranquilising venom into Mel's neck. Urak's mask was slightly different to the others in that the jaw-piece could be separately fixed to actor Richard Gauntlet's lower mouth, enabling movement as the Tetrap spoke.

One other Tetrap was built; a static clay miniature, scaled to fit inside the perspex bubble prop used in scenes where one of the Rani's landmines explodes.

joined the BBC as a Design Assistant in 1965, progressing to Television Centre via appointments in Pebble Mill, Birmingham and BBC Wales. **The Onedin Line, The Dick Emery Show, Dad's Army** and **Softly Softly** were among his credits, but it was his work on a **Screen Two** production *The Insuramce Man* that won him a BAFTA for Set Design in 1986, shortly before he was allocated to **Doctor Who**.

The remaining members of the creative team were all veterans of the show. Costume Designer Ken Trew's association extended back to TERROR OF THE AUTONS in 1970, where he was responsible for creating the Master's distinctive attire, a more present-day uniform for the UNIT troops, and a highly flamboyant and definitive Seventies look for Jon Pertwee's Doctor. He was asked to do a similar makeover on SNAKE DANCE, taking Nyssa out of her formal Traken-ware and into more summery garb, and inflicting the infamous white seer-sucker 'boob tube' on Tegan. His most recent credit on the show was the previous season's opener, THE MYSTERIOUS PLANET.

Visual Effects Designer Colin Mapson's credentials likewise stretched back to the Pertwee era. Assisting Richard Conway he created giant maggots and flies for THE GREEN DEATH, for Len Hutton he worked on miniatures and special props for THE ANDROID INVASION, and with Ian Scoones, he produced floor effects for THE MASQUE OF MANDRAGORA. Promoted to full Designer status soon after, he handled two serials in Graham Williams first year, IMAGE OF THE FENDAHL and THE INVASION OF TIME. His miniature skills were called on for two further Williams' productions, THE PIRATE PLANET in 1978 and NIGHTMARE OF EDEN a year later.

Overseeing Special Sound and Video Effects were two other very familiar names, Dick Mills and Dave Chapman, but a new name in the frame was that of music composer/arranger Keff McCulloch. An accomplished guitarist and keyboard musician, McCulloch had worked his way up the show-business ladder ever since deciding a career in catering was not for him. Beginning in holiday camps and working men's clubs as a backing artist he eventually became a respected session player with pop bands like *Pickettywitch* and *The Tweets*. The infamous *Birdie Song* is listed on his CV. In the Eighties he joined a recording studio company in North London as a Publishing Manager, using the opportunity to acquire the skills needed to become a sound engineer.

His link with **Doctor Who** came about after his actress girlfriend, Tracey Wilson, daughter of LOGOPOLIS actress Dolores Whitman and sister-in-law of Des O'Connor, landed the title role in John Nathan-Turner's pantomime production of Cinderella at Brighton over the Christmas 1986 period. During the show's run McCulloch got to know the Producer quite well due to their shared interest in music. Nevertheless McCulloch confessed to being flabbergasted when Nathan-Turner, out of the blue, suggested he might like to try his hand at rearranging the show's theme tune for the McCoy era. And when, following a favourably received demo, McCulloch was told it would be unlikely he would receive an on-screen credit for his rearrangement, Nathan-Turner offered him the incidental score for TIME AND THE RANI by way of compensation. Two additional on-screen credits were agreed for this story; CAL Video, the company who produced the new, computer generated title and end sequences, and Oliver Elmes of the BBC Graphics Unit, who designed and produced images for the animation.

"He said, "Why don't you come up with some ideas for incidental music. I'll send you a script, come in and we'll have a discussion, and see how it goes." So I went into the studio for a day, and quickly knocked four or five bits together, went in, and played him the first one, and he said, "I love it. Do it!" But John had a lot to do with it — he obviously liked the theme, and I get on well with him. I helped him out as much as I could in Brighton, and he was very instrumental in getting me the incidental music and everything. He loved what I did, but it was all his idea."

Keff McCulloch, TARDIS Autumn 1987

Set Design

Geoff Powell's memories of *Strange Matter* are of a production beset by, "...endless discussions and alterations" that resulted in set construction having to start before script content had been finalised.

An early problem was determining the landscape of Lakertya. Pip and Jane Baker's script imagined the planet as a tropical woodland, but Powell and Andrew Morgan disputed this vision, feeling the location would inevitably look like rural England. Opting for a harsher, rocky, more primal landscape devoid of trees, Production Manager Tony Redston scouted out a set of three quarries near Frome in Somerset. One of these quarries, a sump lake no longer used for rock excavation, was at the time the largest and deepest quarry in England.

Pre-production meetings had resolved that a lot of the location structures referenced in the scripts could be accomplished using false perspective miniatures. The major exception was the grand entrance to the citadel. Powell engaged the services of a freelance set building company based in Acton, Zircon, to build this edifice, which they realised using scaffolding and painted wood flatages to assemble a gigantic H-framed structure that

Costume

After the multi-coloured excesses of Doctor number six, John Nathan-Turner, Sylvester McCoy and Ken Trew were united by a belief that Doctor number seven should be more soberly dressed. And in a rare concession, McCoy was allowed some say in the creation of his costume. An idea they shared was that the costume should appear 'normal' when seen from a distance — the eccentricities of its design only apparent when viewed close up. The straw hat was a variation on one in the actor's own possession. He had worn it at his audition and the Producer's reaction had been favourable. The shirt was a conventional white cotton, worn unbuttoned at the neck but with a red, Paisley patterned tie knotted loosely around the collar. The wide-check trousers were a deliberate homage to the Second Doctor — a partial template for this seventh incarnation — beneath which was an expensive pair of brown and white brogues. McCoy suggested the baggy white linen jacket which was accented by a tartan scarf with tones matching the band around his hat. For subsequent serials this scarf would be replaced by another in a yellow and blue Paisley pattern. A suggestion favoured by the actor was a jacket with tails, but that was vetoed by the Producer, who felt it was too close to the Troughton silhouette. Due to bad weather on location someone came up with the idea of giving McCoy an umbrella to protect the costume. The umbrella was multi-coloured with a bird-beak handle, possibly in homage to the sixth Doctor's tastes. It was an ad-hoc notion, but the image stuck and McCoy would not be without an umbrella of his own for long.

The one 'designed element' Ken Trew was asked by Nathan-Turner to provide was a blue and ochre short-sleeved golfer's pullover with red question marks as part of the weave. It was the one part of his costume McCoy did not like, but he figured if he bided his time there would be opportunities for change. One change made immediately after this serial was allowing the Doctor to wear his distinctive red braces under the pullover to decrease the character's overtly comical look.

Mel's costume was a candy bar design in pink and white. The shirt was predominantly white with vertical pink pin strips. Her figure-hugging trousers were white but with the pink white striped material used again around both ankles to create the effect of leg-warmers. Red braces held the trousers up so that nothing impeded the smooth run of the waistband of her jacket as it circled round and buttoned up over her stomach. The jacket material was also in matching pink and white but in contrast to the shirt, the predominant colour was pink. The front was double-breasted with enormous shoulder-pads, perhaps a tip to the fashions of American soap operas as an identical costume had to be created for Kate O'Mara.

The Rani's other costume comprised similar elements although the principle colours used were crimson and scarlet. The shirt was blood-red silk worn above scarlet slacks and matching boots. A sash belt secured the paisley-patterned jacket around Kate O'Mara's waist. It was cut in the style of a smoking jacket with wide crimson sash lapels and cowling worn just off-the-shoulder.

Inspired by tropical birds, the Lakertyans were deliberately crafted to look avian in appearance. The colours used in the costumes were pastel yellow, pink and orange with lines of black used sparingly to add accent where needed. The basis of each outfit was a loose-fitting yellow trouser suit cut from a cigarette fabric, the leggings tucking into soft suede shoes. Suede outer leggings were then wrapped around the actors' calves to give the impression of boots. Over the shirt each Lakertyan wore a simple orange tabard of suede velour (orange in Faroon's case), ornamented with a matching sash, loin cloth and scarf cut in a native American design. Each head-dress was a coloured skull-cap with a padded doughnut of material ringed around the crown. This ring held and secured manes of matt coloured wool-fibre worn like a crest above the forehead, over and down the back, the relative lengths of each mane denoting the age or seniority of the Lakertyan.

could be leaned against a selected quarry wall. Black drapes would hide the seam between rock and wood. Set into the arch beneath the 'H' were a set of doors, reached by climbing a series of steps from ground level. Emerging from either side of this portico were two long, tapering buttresses that ended in gargoyle-like shapes resembling Tetrap heads. These were based on early sketches of the monsters rather than the version seen on TV, and were sculpted in Jabolite.

As well as the standard TARDIS set, Block One also called for a remount of the Rani's TARDIS interior for one of the final scenes. Other sets for first studio were the Tetrap eyrie plus entrance portal, the pyramid machine, the centre of leisure and the TARDIS wardrobe room. The flatages, props and fixtures for these sets would mostly come from stock.

Block One's economies of scale meant there were greater funds available for Block Two, which had been allocated three days in TV Centre's biggest facility, studio one. Almost the whole of the floor-space in that studio would be occupied by just one set — the Rani's laboratory, off from which were situated the arcade area — housing the kidnapped 'great minds' — and the brain room.

"The script said it was supposed to be a little Frankenstein-style, but I don't take much notice of what's written in scripts" asserted Geoff Powell in an interview for *DWM*. "I wanted something a little more high-tech than a gothic dungeon, although it has got that buried-into-the-cliffs feel about it."

Zircon were pressed into service again, presented with plans and a Designer's model of a three-sided chamber with corridors leading off, the arcade area to one side, a multi-level construction in the middle, and a door leading to the brain room.

All the main sets for this story were built and painted by Zircon at their West London factory, before being delivered to TV Centre in pre-fabricated kit form the night before each recording block was due to commence. Then it was down to Geoff Powell to direct the BBC scenic crew in assembling the components and making any last minute adjustment. And due to the lateness of final scripts, work on the brain was still going on the night before recording.

"There's going to be a central set with a series of buttresses and alcoves. Out of each buttress will stick a gargoyle-type head, again modelled on the Tetraps. I'm having them made by a Jabolite artist. There'll be a raised floor with four pyramid structures at its centre and another large one suspended overhead. A perspex peak and a crystal tank are being made for one pyramid so that all this liquid can spew through it. Another machine has to be fitted with a few gadgets that the Doctor can fiddle with.

"...Off the main set, very important and equally problematic, is the brain chamber. As it's written, a door has to slide up revealing a fourteen-foot diameter brain in a rocky enclave. Visual Effects couldn't really build that, so what I've done is make the thing look bigger by raising it up on an elevated gantry, which we can underlight and have effects beneath, which should make the whole thing look bigger. Effects are building the brain and we are building everything else it needs to rest on."

Geoff Powell, DWM 130, November 1987

Make-Up

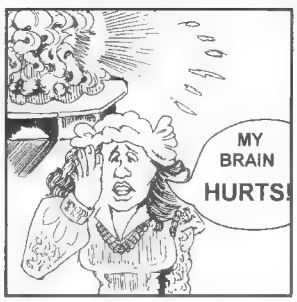
Compared with some **Doctor Who** serials, the role of Make-up was smaller than usual on this production, mainly because the principle monsters — the Tetraps — were under the joint aegis of Costume and Visual Effects.

Consequently Lesley Rawstorne's two main areas of responsibilities were wigs and the Lakertyans. At an early stage the styling and shaping of Bonnie Langford's hair had to be determined so that a corresponding wig could be fashioned for Kate O'Mara. Using photographs to show precisely how Langford's hair would be cut, styled and pinned, an external firm of wigmaker's duplicated the look on a hair appliance tailored to fit the contours of O'Mara's head.

Pip and Jane Baker's script stipulated the names of some of the kidnapped geniuses (including King Solomon) but not all of them, so Rawstorne, plus Ken Trew, was allowed a more-or-less free hand in their appearances. The one exception was Albert Einstein, whose distinctive hooded eyes, moustache and wild, white hair had to be reproduced accurately with one of the non-speaking artists.

For the Lakertyans Lesley Rawstorne followed the script's brief to base them on tropical birds. To this end she matched the basic colour of the costume with a pale, matt yellow foundation, applied to the hands and face. Accenting was done with light applications of blue shadowing to bring out the bone structures of the face and to make the heads seem more aquiline. Heavier blues were applied to the lines of the bones along the hands to suggest the shape of talons. Finally, using diamond shapes cut from mother-of-pearl, the Make-up team painstakingly glued on and built up layers of scales on each Lakertyan's face. The idea was to build these layers up so that four sets fanned out on each side of the face, running from underneath the skullcap to follow the lines of the jawbone and the skull around the eyes. It was a lengthy process and one that would cause problems on location with rain frequently causing these scales to fall off.

One additional requirement was a curly blond wig that Sylvester McCoy would wear briefly for his regeneration from Doctor six to Doctor Seven.



Visual Effects

The McCoy era would see a sharp upgrading in the standard of **Doctor Who**'s visual effects. More funds were made available from the budget, and Producer Choice enabled Nathan-Turner to competitively tender some of the work to external freelance companies and thereby reduce some of his cost bases. Technical advances in electronic effects and computer-based image manipulation meant that post-production would become far more of an integrated part of the design process, with more effects achieved through planned collaborations between mechanical and digital effect specialists.

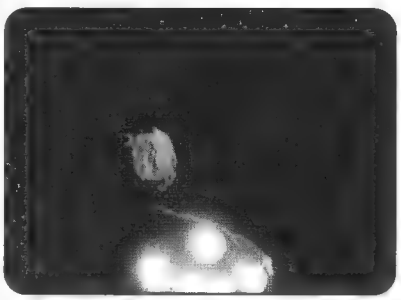
A prominent example of this was the Rani's landmine bubble traps, sequences of which had to be storyboarded and timed with great precision. The bubbles were models with static, interchangeable figures inside of the various victims — including a Tetrap, Sarn and Mel. The bubbles were placed on a turntable and footage shot against a blue screen using a conventional camera. On location both Colin Mapson and the camera team had to imagine a bubble's progress as it rose from the ground and spun towards collisions with various rocky outcrops. At the selected points of collision, and at precisely timed moments, Mapson's assistants would detonate pre-rigged pyrotechnic charges.

Only in post-production would the finished effect come together. Using *Paintbox* Dave Chapman would move and size raw footage of the bubble models to match the perspective views of the live-action material. A crucial task was timing these movements to coincide with the explosions. By applying an electronic mask mapped onto the bubble, Chapman was able to matte on a translucent swirling pattern to enhance a sensation of the object spinning.

For Mel's rescue in episode two Mapson's team constructed a full-size replica of the base of a bubble, complete with a removable detonator. The opaque bubble in this sequence was totally generated by Chapman.

The most complicated miniature of the story was the Rani's citadel. Originally conceived as a jungle temple, Mapson's first sketch imagined a two-storey structure an upper deck that would house the rocket launcher sitting atop an ornate, colonnaded temple structure underneath. The basic structure survived when a detailed design drawing was later prepared, but by then the building had become more of a concrete bunker in the style of *Return of the Jedi*. Painted copper, grey and silver the finished model was taken on location where it was suspended before a camera to create a false perspective shot of the bunker sitting atop the live-action portico. For the missile launch and the subsequent explosion the model was relocated back to North Action where it was placed into a miniature reproduction of the cliff edge prior to filming with a 35mm camera and a lot more pyrotechnic charges.

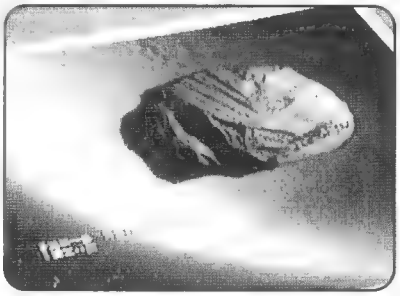
Colin Mapson also accepted responsibility for realising the giant purple brain prop seen in episodes three and four. Constructed in-house by Mapson's assistants — which included two long-serving professionals, Peter Barham and Len Hutton — the brain sat on a circular platform which was raised ten feet into the air above a surrounding metal gantry. The task of constructing a giant brain to the dimensions suggested by the script were beyond budget and resource logistics, so by placing what they could afford to build up high, away from direct contact with the cast and in its own set with a false perspective rock backdrop, the impression of a bigger-than-actual prop was achieved. The brain set could either be shot from the studio floor looking up, or from a crane mounted camera looking down.



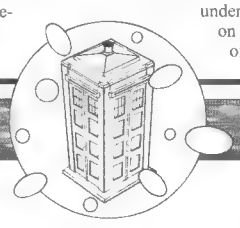
The brain was fashioned in fibreglass with a skin of painted latex applied over its surface. Sandwiched in between these layers was an array of condoms linked to hoses that ran down into the gantry area beneath the prop. Inside this hollow gantry was the Effects team whose job it was to use pumps to force air up through the hoses into the condoms, and thus create an impression of the brain pulsating.

Embarking on what would be a lengthy association with the McCoy Doctor was Effects Assistant Mike Tucker. Tucker's speciality at this time was model-work and in addition to the Rani citadel he built a false perspective cave wherein to hang the Moore/Mansfield miniature Tetraps, and a more conventionally styled futuristic building, detailed with components from plastic model kits, to represent the Lakertyans' leisure complex.

This story also had requirements for a lot of working props, including the Rani's wrist computer, her hypodermic device (with a sprung retractable needle), and the Tetrap guns, one of which was a working prop whereby actor Richard Gauntlett could fire off a charge of compressed air powerful enough to eject a length of netting from the gun barrel. Dave Chapman would add electronic sparkles around the nets in Post Production.

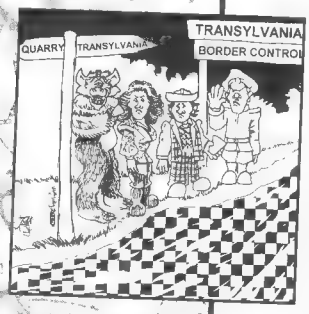


With so many effects required, it proved impossible for Mapson's team to have them all ready prior to production. The biggest prop, the brain chamber, was still under construction on the actual day of recording.

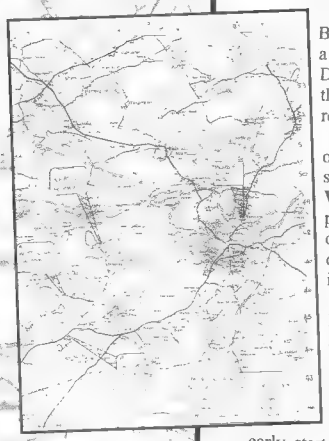


PRODUCTION DIARY

Monday 30th March - Friday 3 April 1987
Best Westerns



The first official day of production for **Doctor Who**'s 24th season is Monday 30th March with the start of OB rehearsals at Acton. Getting this far has been a somewhat trying experience for Andrew Morgan. Wrangles over script changes have persisted and while this has not impeded preparation of production schedules, Morgan admits things are more rushed than he would like. "I seem to remember there were major disagreements between Pip and Jane and Andrew Cartmel" he tells Marcus Hearn in *DWM*. "In the end, nobody really got their own way and I think this was the main reason why the story wasn't as successful as it should have been."

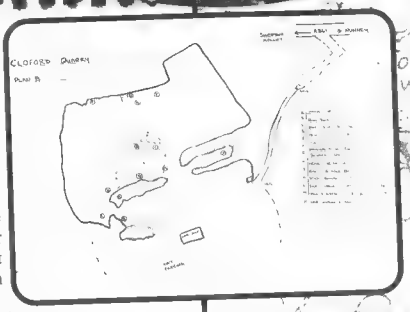


Preparations for a week long Outside Broadcast (OB) shoot have been quite extensive. In a new departure for the series Electronic Effects Designer Dave Chapman will be on location with the unit, allowing him to create and view effects real time rather than waiting until post-production.

Base camp for the unit is the town of Frome on the Somerset border, quite close to Longleat safari park, home of the long-running **Doctor Who** Exhibition. Indeed, the production's main place of residence, The Mendip Lodge Hotel, was one of those 'commandeered' for accommodation during the *20 Years of* ***Doctor Who*** celebrations in 1983.

Some members of the unit have been on location since 1 April. Geoff Powell and his assistant Mike Trevor have overall responsibility for preparing the three quarry venues, and specifically for overseeing assembly of the portico entrance components. On Friday evening most of the cast arrives to be available for an early start the next day. The main exception is Bonnie Langford. She is in theatre this weekend and won't be available until Sunday morning; a circumstance that will entail a very early start for the young actress.

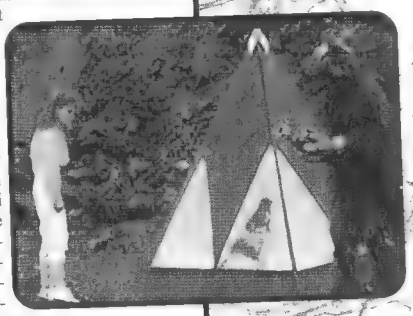
Saturday 4 April 1987
Bubble Memory



The venue for this first day of OB shooting is Cloford Quarry, four miles from Frome, one of three local quarries owned by ARC Mining which will double for the Lakertyan landscape around the vicinity of the Rani's laboratory. Being working quarries, security instructions for the whole unit are quite strict, including requirements for all visitors to wear hard hats — except artists when performing — and certain limitations on the use of radios.

Although not needed today, the scenic crew are at work from 08:30 onwards continuing the building of the laboratory entrance. Visual Effects also has an early call as they're needed for many contributions, including a sequence of one of the Rani's bubble traps in action.

Richard Gauntlet (fully dressed as Urak), Mark Greenstreet and Kate O'Mara (dressed as Mel) are the first to go before the cameras around 08:30. One of the very first scenes in the show is done first as Ikona watches coloured streaks in the sky hurtling to the ground. Of course, nothing he sees exists yet, as all the animations will be added in post-production. One optical effect that is done 'live' is a mauve tint to the sky on the output picture, courtesy of Dave Chapman.



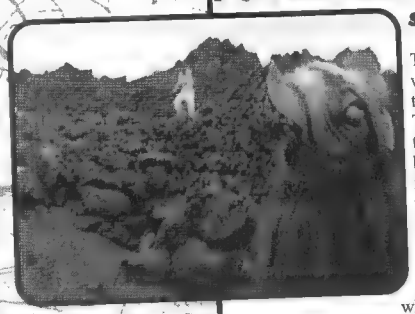
Down from the ridge the scenic crew has been assembling the Rani's pyramidal TARDIS. Four sequences are recorded in and around this hilly crop of land: the Rani entering her TARDIS leaving Urak outside on guard; the Rani instructing Urak to find Mel; Urak accidentally snaring the Rani with a net gun; and the subsequent scene of the Tetrap offering grovelled apologies. Colin Mapson oversees Urak firing the net gun as the barrel contains an electrically detonated firework. The net itself is a prop, but shimmering sparkles will be added later.

The new Doctor makes his first appearance next, in a lengthy episode three sequence which begins with Ikona warning him that he is about to step onto a booby-trap. A Tetrap then appears but Ikona startles it by discharging a net gun. Disorientated, the Tetrap touches a trip wire and is sent spinning to oblivion in a bubble trap. The net gun effect is the same as before, but the bubble trap sequence has to be accomplished with a number of different shots and takes. Some of them, such as the Tetrap standing on the wire and a cutaway explosion, are done in close-up, but the tracking shot panning up to the cliff which explodes on cue has to be done in tandem with another camera focussed on a model sphere spinning on a turntable. Of paramount importance is the need to match the scale and perspective of the model with that of the second camera.

After lunch, episode four material with the Rani and the Doctor kicks off proceedings. A perplexed Rani gazing up at the non-functioning (invisible) rocket launcher is followed by the Doctor informing her he has aborted lift-off. A wind machine is used to achieve a ruffling of the Doctor's hair to simulate the blast wave from the destruction of the Rani's complex, moments before the Rani bolts for the safety of her TARDIS.

The last few shots of Day One are path and grounds scenes: Ikona warning the Doctor that Mel may be beyond help; Ikona running; and various Tetrap POV shots as one of their number scans the area, only to spot Ikona lurking in some bushes. Dave Chapman uses his equipment to merge the outputs from three cameras, tinting the output image montage a light brown. Day One wraps around 18:00.

PRODUCTION DIARY



Sunday 5 April 1987
Sound Bites

The weather takes a turn for the worse with cold winds and sporadic showers threatening the shooting schedule. Today's location is Whatley Quarry, two miles west of Frome — Britain's biggest quarry and a spot easily identified on the map by its deep lake towards the eastern end.

A tired Bonnie Langford is on location and ready to shoot by 08:30. Huddling in a blanket to keep warm in between takes, she is still ready to go when her first scene — pausing at a fork in the "woodland" path while being observed by a Tetrap — is cued.

Mel's appointment with a bubble trap should be next, but while Effects finishes off preparing the explosive changes, Andrew Morgan jumps ahead and records Mel's capture by two Tetraps in episode three. The animatronic Tetrap head is brought out here for a close-up shot of the creature's tongue zipping out and paralysing the girl. The screams are for real…

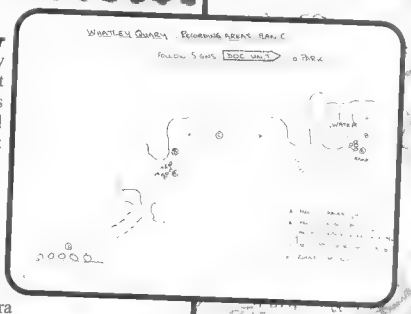
The Mel-in-bubble trap sequence is recorded the same as before, except for using the model of Mel instead of a Tetrap in the miniature sphere. At convenient points during the studio sessions, Morgan will record close-ups of the various bubble victims against a CSO backdrop to use as inserts.

Following a break for lunch, Mel, Urak, Ikona and the Doctor shoot a wide-angled scene where the Time Lord hands over the missing Microthermister. By using an electronic mask Dave Chapman is able to let Morgan do real-time the moment where the Mel hologram vanishes as it walks towards the Doctor.

Moving down to the lake the last two scenes of the day feature only Mel and Ikona, plus some POV shots from a Tetrap's eye. The first and longest scene is the episode two post-cliffhanger sequence as Mel's bubble plops into the water and skitters towards the shore. Visual Effects provides the on-cue wash as the sphere splashes down by piloting a motor boat along the bubble's supposed course, the resulting wake being the path along which Dave Chapman will line up and move the miniature image.

A replica of the bubble's base has been built full-size by Effects, with a central detonator for Ikona to remove and toss into the lake. While rehearsing this sequence Bonnie Langford and Mark Greenstreet are instructed to wear wetsuits as the water beyond the shore becomes deep very quickly. Again, Dave Chapman is on-hand to overlay a translucent image of the model bubble around Mel.

The diving unit is kept busy again for the last shot of the day — an underwater explosion of the bubble's detonator after Ikona has lobbed it away. Suspended from a wire running shore to shore, the charge is electrically detonated, creating a spectacular plume of water. Another successful day, which even ends in a little evening sunshine to brighten spirits.



Monday 6 April 1987
Canary Yeller

Back this morning to Cloford quarry and to a day when heavy intermittent showers will be much in evidence. It's a big cast day too with lots of small scenes to do and even a Press Call to fit in around 12:30.

Mike Tucker and Jim Lancaster's completed model of the Rani's laboratory, complete with rocket launcher, has been brought down by Effects and suspended on four thin metal wires from an overhead rig. Positioning this model correctly in relation to the camera and relative perspective of the live-size portico is essential. There are several establishing shots of this composite building to record, some with voice-overs by Ikona and Mel.

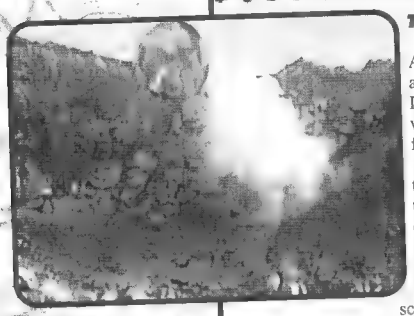
Still keeping the camera and the model aligned to the entranceway Andrew Morgan shoots Sarn's flight from the lab next. In keeping with their origins, the Lakertyan run is very avian-like, with arms rigidly pointing down and backwards to suggest the folded wings of a bird.

Several more scenes are recorded with the model and a locked off camera, principally of the Rani striding off to locate a sheet of pesplastic, and Mel's attempt in episode two to gain entry to the lab by having Ikona distract Urak. This is Wanda Ventham's first day on location as Faroon, and she opts to keep her cape tightly bundled around her to protect against the cold.

The Press Call takes place around midday with a contingent of journalists on site to shoot their first pictures of the new Doctor in costume, supported by Bonnie Langford and Kate O'Mara — dressed as the Rani, not Mel.

Work continues in the afternoon with material for episodes three, four and one: the Doctor deducing a connection between the Strange Matter asteroid and the approaching solstice; Urak leading Tetraps from the laboratory watched by Ikona; Mel almost colliding with Ikona; and Mel's bid to convince Ikona she is not his enemy in the first episode.

As this is John Nathan-Turner's first full day with the unit, and with Pip and Jane Baker due to arrive this evening, a party is held at the Mendip Lodge Hotel. It is here that Sylvester McCoy gives an impromptu display of spoon playing, which inspires the Producer to insist this skill be woven into the studio segments of the story.



Tuesday 7 April 1987
Skeleton Crew

Another day at Cloford quarry and another early morning call for Bonnie Langford, Mark Greenstreet, along with Karen Clegg who is here to perform her death scenes.

Solo footage of Sarn fleeing along the path is shot first before the cameras turn to focus on Ikona, carrying Mel over his shoulder as she wakes up and struggles free. Sarn's death scene is enacted thereafter using the same procedures as before. These episode one scenes conclude with Mel and Ikona discovering Sarn's remains, and the latter taking the girl hostage.

As well as the OB crew there is a unit from the BBC's **Breakfast Time** programme down this morning to cover some of today's shooting. In addition to recording some of Sarn's flight from the laboratory and the discovery of her skeleton by the Doctor, the crew conducts interviews with McCoy, Langford, O'Mara and John Nathan-Turner, who reveals that in this story the Doctor's age will be affirmed as 953. Kate O'Mara's interview is done out of costume as her scenes today are not until the early afternoon.

Further scenes with the skeleton are next; its discovery by Faroon; Mel and Faroon observing the Rani from hiding; and the Doctor finding the remains while accompanied by the false Mel.

The last four scenes today are all from episode one and concern Ikona deciding to trust Mel, and then their pursuit by Urak, a chase that ends when Ikona takes Mel into his hideaway.

Wednesday 8 April 1987
Lesiure Time

The last day of location shooting, and the biggest day in terms of numbers of extras with no less than fifteen due to attend. Today's venue is the third of ARC's quarries booked for shooting: Westdown, four miles south-west of Frome. A very deep quarry, its principle features are high cliff faces, some steep shale slopes and a large flat area at the very bottom.

Most of the morning belongs to Mel and Ikona as they pick their way carefully along the rocky slopes towards the latter's hideaway — only to be spotted and pursued by Urak, who loses them when Ikona discharges a net gun at the creature. Shooting from the base of the quarry the camera team are able to get a good picture of the two fugitives, but sound quality is abysmal as the noise of constantly shifting shale and sand drowns out the dialogue as the actors traverse across the slopes.

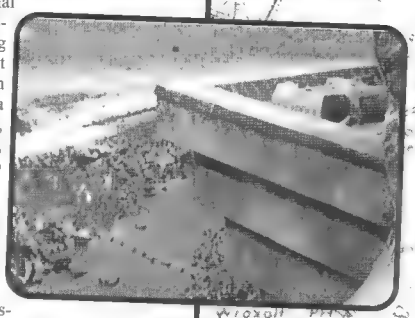
Eventually Andrew Morgan decides he will live with the takes he has got and book a post-synch session with Mark Greenstreet and Bonnie Langford. That date is later agreed as 7 August. Having decided to go with this option Morgan will later book Sylvester McCoy as well to redo some scenes where dialogue was less than perfect due to excessive wind noise.

The next scene should be easier, a simple materialisation of the TARDIS for the first episode. But again the weather conspires to frustrate Morgan's plans. The change in lighting between the location without the TARDIS prop and the location with TARDIS prop moved into place is so marked that a rollback and mix proves impossible. The TARDIS will have to arrive with a bang instead, partially masked by opticals added in post-production.

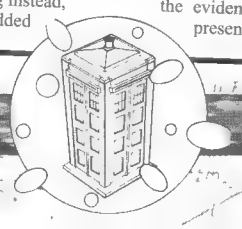
Bridging the lunch period are more TARDIS scenes: the old costumed Doctor and the Rani entering the ship; Ikona first approaching the police box; the Doctor and a host of Lakertyans watching the rocket's launch; and two episode four farewell scenes as Faroon, Ikona and the Lakertyan crowd turn out for the Doctor and Mel's departure.

For the last scenes of all, the action switches to different part of the quarry where Visual Effects has erected another hanging miniature. This is the centre of leisure; a flattened A-frame construction packed with detailing from commercial model kits. But Andrew Morgan is dissatisfied with the finished result, feeling that much of the prop "looks like it's just a model kit". Tasked with shooting an establishing shot, the Director records a high angle perspective shot of the quarry, with Lakertyan extras milling around, but with the miniature only just visible to the right of the picture frame.

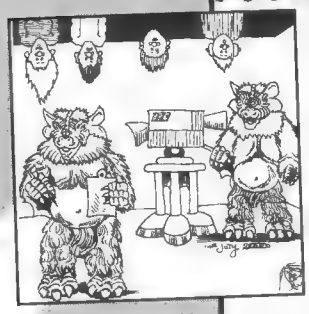
More successful is the false perspective shot of the Doctor and Ikona entering the centre of leisure. Dodging very frequent showers the two actors, plus a background crowd of Lakertyans, act out the scene with the hanging miniature suspended so that only the under-arch area is visible to the camera. One clever trick the Director employs is to have the arc lamps trained on the pair dimmed as they pass into 'shadow' under the arch.



Wrap time is nominally 18:00 with all the artists and production office staff due to return to London that evening. For most of the Designers and technicians, however, it will be another night in the hotel as they undertake the essential task of breaking down and packing away all the evidence of **Doctor Who**'s presence in the quarries.



PRODUCTION DIARY



Thursday 9 — Saturday 18 April 1987
Back to the Bat Cave

Finally indoors again after their week of cold and wet weather, the cast and Director settle into a ten day rehearsal period in preparation for Block One. Joining the team are the only two principal actors not to have been on location, Donald Pickering and John Segal. With over a quarter of the serial recorded already, and with Block Two concerned solely with the laboratory/brain chamber scenes, Block One will be all about mopping up everything else.

Fortunately Pip and Jane Baker's scripts have limited the number of total sets needed in the serial to just six ancillaries, of which some will come from stock. One extra budget overhead not originally scoped has been recreating the interior of the Rani's TARDIS. John Nathan-Turner believed he had placed a preservation order on the original set used in THE MARK OF THE RANI, and was irritated to find it, and its unique control console, had been junked in error. With limited financial resources Geoff Powell has been able to create a new interior for the Rani's TARDIS, but minus a prominent control console, and more teak in appearance. Powell was rather amused by the Producer's one stipulation; that the set should feature lit roundels — which sounded to him like the name of a Scandinavian actor…

Monday 20 April 1987
Bowling Maidens Over

After a day off all those involved with *Strange Matter* convene in studio TC8 for the first of two day's recording. Although day one is traditionally a shorter working day, Andrew Morgan has structured his schedule to allow for two recording sessions, one late afternoon, one in the evening.

The very first scene is from episode one. Set in the TARDIS wardrobe room, it's the Doctor's dressing up session as he swaps from his predecessor's attire to his new ensemble, taking in a Napoleonic soldier and a mortar-boarded schoolmaster. Along the way McCoy is allowed to try on some of the costume elements of past Doctors; Tom Baker's burgundy costume, a variation on Pertwee's velvet jacket and frilled shirt, and an Edwardian cricketer's outfit that Davison might have worn, "…to bowl a maiden over." Sylvester McCoy and Kate O'Mara (dressed as Mel) are the only actors required in this scene, but Bonnie Langford make a brief appearance, her face superimposed from the CSO area over the Rani's features.

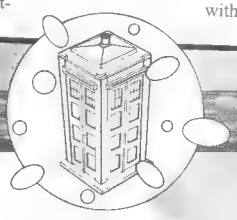
After a brief pause for Sylvester McCoy to have his costume amended, the action switches to the TARDIS console room for an episode four scene. Eleven extras have been dressed as the kidnapped geniuses, including one made up as Einstein, for their brief group shot as the Doctor promises to return them to Earth. Concluding this scene, five of the geniuses return to their dressing rooms to be transformed into Tetraps. A final scene in the console room — Urak advising the Rani that Mel has been captured — is recorded before the action switches to the eyrie set.

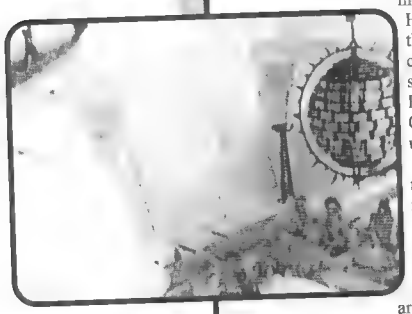
The eyrie is a linked set, but quite small. Zircon's circular portal unit bridges a raised, 'upstairs' cut-away, representing a corridor, with the ground level bat-cave. The artists playing Tetraps are all harnessed into 'Foy' flying rigs so that they can be swung upside down for sequences of them in repose. Mike Tucker's model eyrie is used in some of the takes to add depth to the set, as is low lighting and stage smoke to add effect. For the episode two shot where the Doctor is hiding by a dormant Tetrap, who wakes briefly, the animatronic head is brought into service. All the episode one eyrie scenes are captured, plus the episode two/three cliffhanger before a halt is called for dinner.

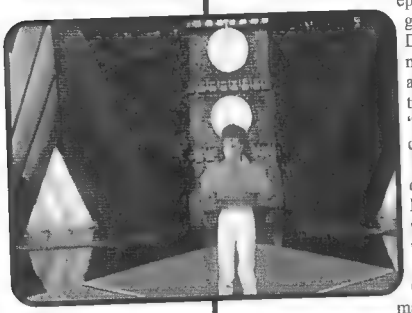
After dinner McCoy is back dressed as Colin Baker for the regeneration scenes. At first a visual regeneration had not been on the cards — the climax to the scene being Urak turning the Doctor onto his back, surprising the audience when the face revealed is different. After some consideration, Nathan-Turner has decided the transformation should be seen and so, after he has been flipped over, Make-up assistants remove the blond, curly wig they have fitted to McCoy for a locked off shot of him as the new Doctor. The shots will be merged and overlaid with an electronic effect in post-production. The final scene in the TARDIS console room is Ikona finding the unconscious Mel.

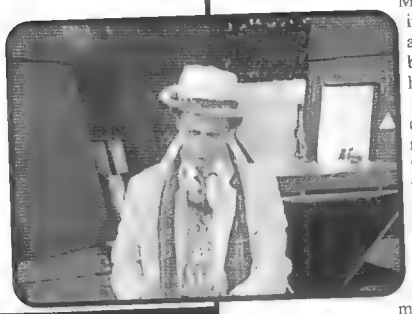
A hand-held camera captures some close-up shots of the Rani's wrist computer before the action switches back to the eyrie set. Blending model background with live-action foreground, Morgan records remaining material for episodes two, three and four, including a paralysed Mel hanging suspended from the ceiling.

With a little time to spare before ten o'clock the Effects crew supervises several shots of miniature bubble props spinning on a turntable, some with the Mel model inside, and some with a Tetrap.









Tuesday 21 April 1987
Ballroom Blitz

Overnight the eyrie/portal and Doctor's TARDIS sets have been struck and their place erected the centre of leisure and the area around the pyramid machine in the laboratory. The Rani's TARDIS console room has been redressed as her workroom.

The centre of leisure is a portmanteau of props and dressings left over from various BBC historical productions, arranged to create a combination of modern leisure centre and Roman steam bath. There is an overhead walkway as well as a 'marble' surrounded pool and fountain. Suspended from above is the rotating sphere from which the Rani will unleash her green bugs — though these will be added in post-production. For the live takes the artists are required to use their imaginations.

But first there is a need to record the short scene for episode four of the Rani hanging upside down aboard her TARDIS, a prisoner of the Tetraps. Rehearsing this scene, Morgan has Kate O'Mara also hanging upside down in a 'Foy' flying harness while he lines up the live-action picture with footage from the camera trained on the model of the remainder of the interior. However, it quickly becomes apparent the actress is experiencing severe discomfort, manifested as an acute swelling of the cheeks around her eyes. Rethinking the scene, Morgan and O'Mara agree she could do it standing up, but tethered by a rope to the ceiling.

All the centre of leisure scenes are recorded before the dinner break, starting with episode three establishing shots and continuing through the release of three green fireflies, to Urak forcing the Lakertyans to don the booby-trapped ankle bracelets, which are left-over props from an earlier BBC epic, **The Cleopatras**. Although the green insect effects will be added by Dave Chapman later, several shots are needed showing the flies' perspectives as they dive and swoop for their victims. Andrew Morgan uses mixtures of "Steady-cam"-mounted Ikegani and crane camera shots to accomplish this.

One last shot before the break for dinner is a solo scene featuring the Rani, dressed as Mel, in her TARDIS workroom, finding the amber insulation sheet the Doctor has asked for.

The final recording session of Block One all takes place around the pyramid machine. An early scene allows Sylvester McCoy to demonstrate his skill at playing the spoons. This sequence has been added by Andrew Cartmel as requested by Nathan-Turner after the location hotel party.

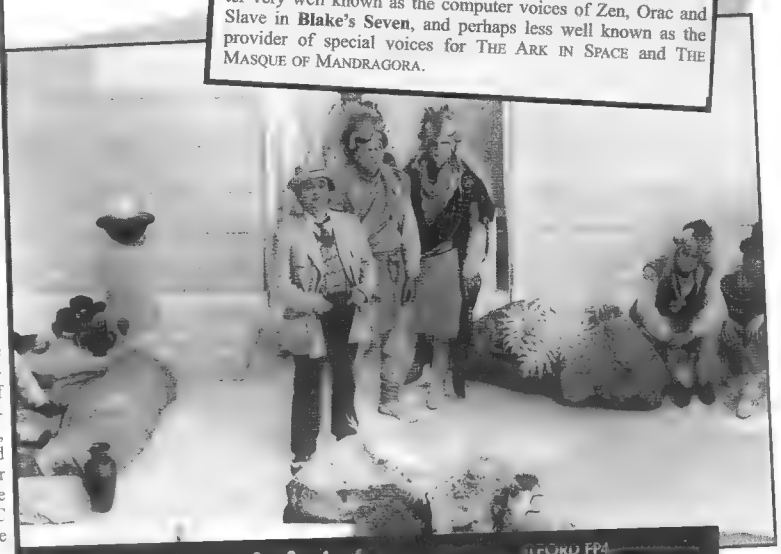
After all the live action scenes are completed Dave Chapman co-ordinates the matting of location footage of the bubble booby-traps onto visual display panels on the pyramid machine, adding perspective, tinting and a dotted screen effect electronically. Other establishing shots of the VDU areas are recorded so that footage from the BBC graphics unit and stock film can be matted in during post-production.

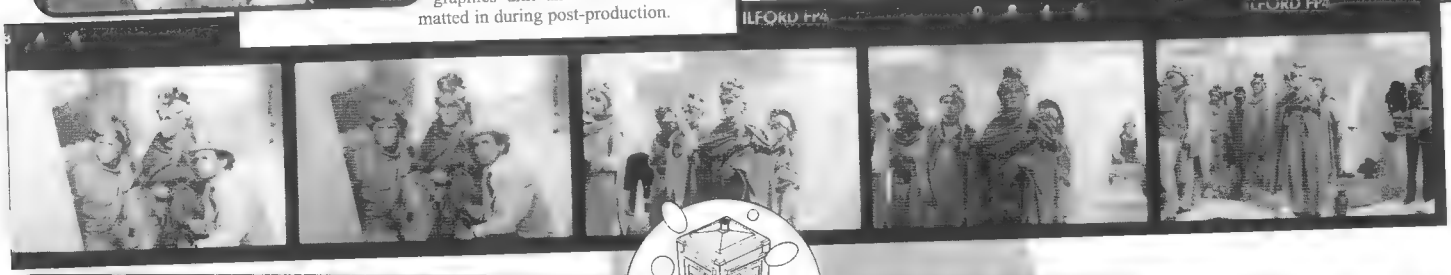
Wednesday 22 April — Saturday 2 May 1987
Stuffing the Birds...

The next batch of rehearsals sees an almost identical line-up of speaking parts assembling again at Acton. The sole exception is John Segal as Lanisha; all his scenes in the centre of leisure have been completed. The roster of actors playing non-speaking parts is much reduced too, since all that are nominally required are three of the geniuses — including Einstein — and a few Tetraps.

Part way through rehearsals, however, Andrew Morgan notices a problem with timing. Episode three is under-running and could do with some dialogue to pad it out. In discussion with Andrew Cartmel and the Bakers, Morgan agrees an ideal spot would be towards the end as the brain device begins to overheat thanks to its new personalities. Unhappy that the spreading schizophrenia might not be readily apparent to the audience, the Bakers are asked to provide lines for extra 'voices in the head'.

This they duly deliver, but the end result means that some additional voice artists are needed. At fairly short notice Morgan books the services of Jacki Webb and Peter Tuddenham, the latter very well known as the computer voices of Zen, Orac and Slave in **Blake's Seven**, and perhaps less well known as the provider of special voices for THE ARK IN SPACE and THE MASQUE OF MANDRAGORA.





Sunday 3 May 1987
Double Takes

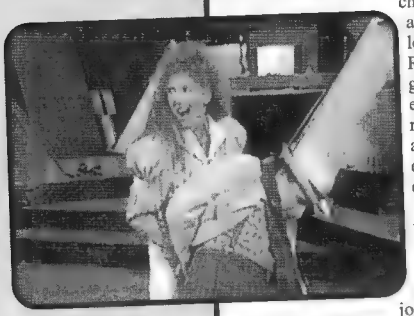
An eleven o'clock start for cast and crew in the spacious arena of TC1, and yet again the Director is planning to get two recording sessions into the can.

This is to be Sylvester McCoy's baptism of fire, as he is required to be present in virtually all of the 29 scenes booked for today, including the first one which kicks off at 14:30, straight after lunch, with six pages of dialogue from the moment when an amnesiac Doctor wakens to find himself in the laboratory with Mel (aka the Rani). Kate O'Mara's mimicry of Bonnie Langford has won acclaim from fellow members of the cast and production team members alike. Worried at first that she might be giving cause for offence, O'Mara is emboldened when her question to Morgan about how far she should go with the burlesque is answered, "All the way!"

Although not needed today the brain chamber behind the closed shutter screen is a long way from complete. During recording pauses members of the Design and Visual Effects teams are working feverishly to complete its construction and assembly.

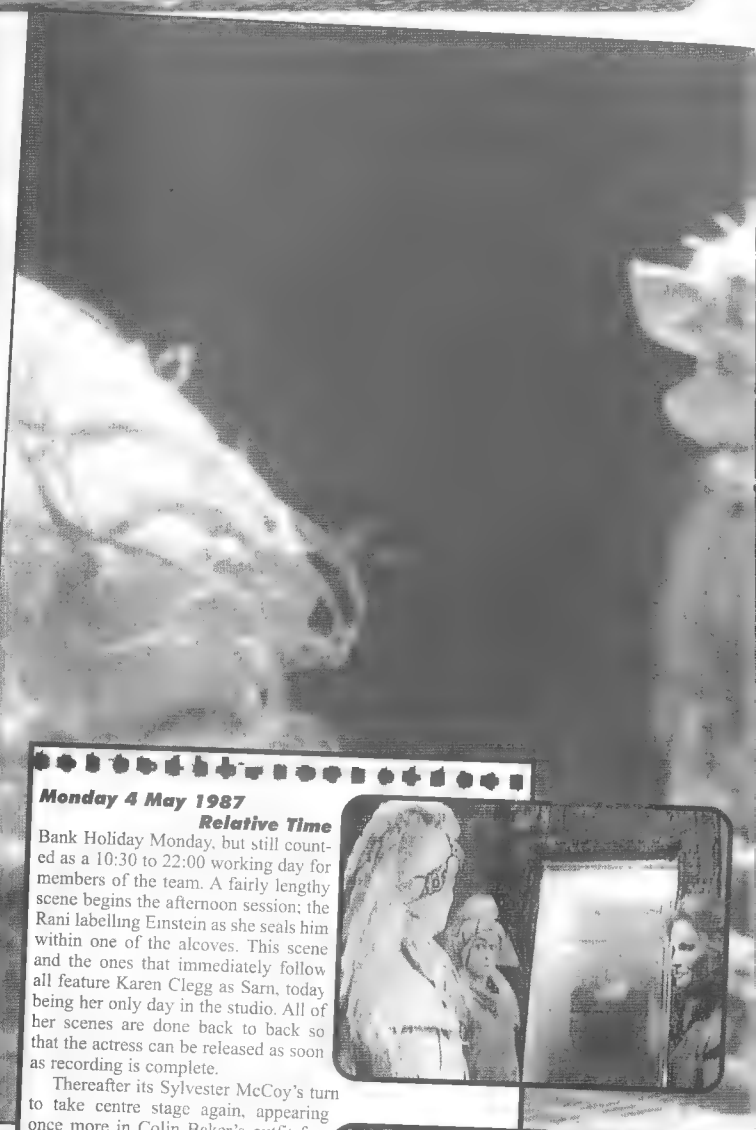
Two more hefty, dialogue-intensive scenes from episode one follow before a recording break is scheduled to allow Dave Chapman to begin lining up pre-recorded images to feed onto the Rani's wrist computer. This allows Andrew Morgan time to shoot two short scenes of Beyus entering and leaving the portal to the eyrie — this time as viewed from the outside of the grating looking inwards. It also allows McCoy a short rest during a day he will later describe as extremely exhausting.

A final episode one exchange between the Rani and the Doctor follows after which McCoy goes off to change out of Colin Baker's costume and into his own. Episode two dialogues then ensue, leading up to the Rani going off to inspect her captured geniuses, in their alcoves, passing an empty one marked "The Doctor". The reclining couches inside each alcove are moved forwards and backwards by out-of-shot members of the scenic crew, as are the sliding doors.



More Doctor/Rani scenes continue thereafter, including another outing for Sylvester's spoons. These take production up to and beyond the dinner break, after which a few more actors join the line up, including Bonnie Langford whose first scene with the Doctor includes a very physical fight using a prop acetylene torch. A bit later on, as the Doctor and Mel search for the combination to a sealed door imprisoning them, the number 953 is established both as the release code and as the Doctor and the Rani's real age.

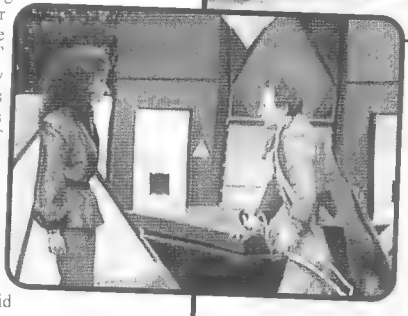
Recording carries on through episode two to the point where they find the Doctor's waiting alcove, deduce a partial reason for the Doctor being here and then hearing the Rani approaching. For Sylvester McCoy ten o'clock has not come soon enough.



Monday 4 May 1987
Relative Time

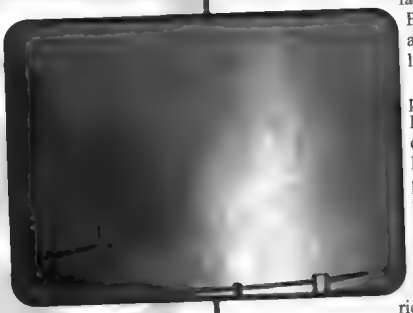
Bank Holiday Monday, but still counted as a 10:30 to 22:00 working day for members of the team. A fairly lengthy scene begins the afternoon session; the Rani labelling Einstein as she seals him within one of the alcoves. This scene and the ones that immediately follow all feature Karen Clegg as Sarn, today being her only day in the studio. All of her scenes are done back to back so that the actress can be released as soon as recording is complete.

Thereafter its Sylvester McCoy's turn to take centre stage again, appearing once more in Colin Baker's outfit for his opening dialogue with her, "Where am I? Who am I? And who are you!?" Urak is never shown in his entirely throughout this sequence, but various limbs creeping into shot give a hint as to its shape. Its four-eyed point of vision is demonstrated by Andrew Morgan positioning four hand-held cameras to capture four distinct views of the set. It cannot not be a full 360 degree perspective or the studio beyond the sets would be visible. These four, slightly wobbly shots are blended together by the Vision Mixer and overlaid with a brownish tint. As the creature focuses in on the Rani, three of the images fade from top to bottom, complying with the scripts' indication that Urak has simply closed three of his eyes as he zeroes in on his mistress.



Urak's net gun is a prop by Visual Effects. Although some of the sparks of it firing will be done in post production, a magnesium pyrotechnic is fitted inside the muzzle that can be triggered by the actor on cue. The flare from the barrel will be Chapman's reference point to begin charting and creating his optical components in post-production.

After a recording pause to allow McCoy to change costumes again, the action resumes with a few more short sequences based in and around the alcove area. The three non-speaking extras drafted in to play Geniuses are needed as well, though doing little more than resting on couches inside their cubicles. The brain room is not shown at any part during this sequence - partly to maintain the suspense, but also because the prop is still not ready.



Tuesday 4 May 1987
Out with a Bang

The last day of recording concentrates totally on material destined for episode four, picking up more or less from the cliff-hanger at the end of part three.

Anyone awake enough earlier that morning might have caught the feature about *Strange Matter* recorded on location by Guy Mitchelmore. It is one of the lead items on that day's **BBC Breakfast Time Show**.

Work in the afternoon is mainly dialogue orientated, and there is a lot of it to get through. At one point it is discovered that a prop piece of headgear — specified to resemble space-age headphone — has gone missing. Responsive to Andrew Morgan's pleas that this is essential to the plot, Geoff Powell rummages in his spares box and locates enough junk to fashion a pair of phones from two coils of cable and a computer lead. Sprayed a multitude of metallic colours Powell is eventually happy that, "This'll do 'em."

Although a lot of the model work footage will not be ready until post-production, film material of the super-nova is available for real time matting onto the pyramid's monitor screen. In fact this is not footage filmed by the BBC, but ten seconds of photo-realistic animation from *The Life of the Stars*, leased out by Dennis Film Services.

Much of the evening session is occupied with building up to the big Visual Effects show-piece that will end production on this story. In preparation a large, black tank is wheeled over and positioned beneath the gantry housing the brain. This is a dry-ice machine capable, when directed, of unleashing copious clouds of freezing carbon dioxide gas — a visual representation of the growing stress the brain is experiencing. Elsewhere around this large set Visual Effects technicians are setting pyrotechnic charges, linking them, between takes, to a master control box that Colin Mapson will operate.

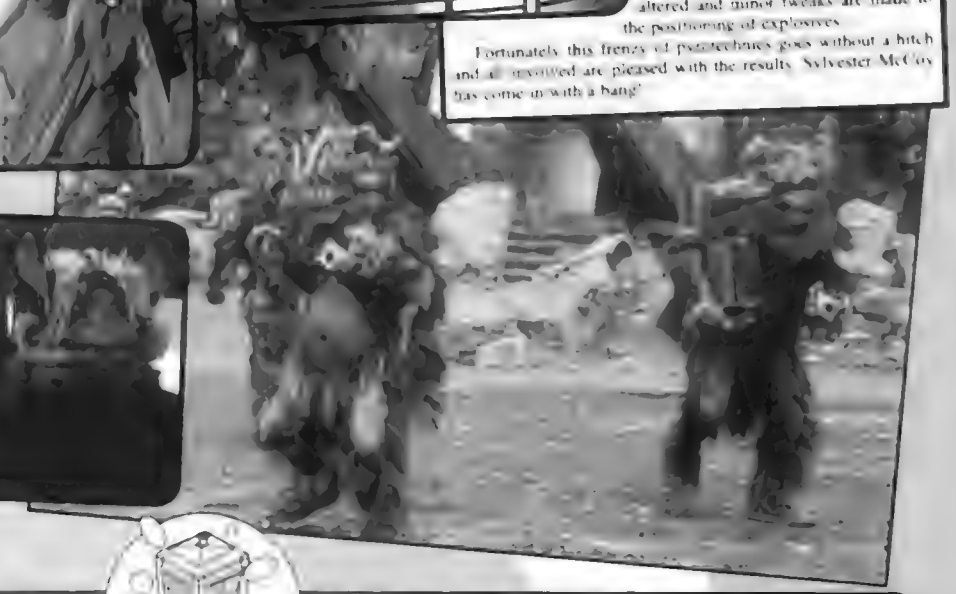
The series of explosions that destroys the big set is the very last sequence to be recorded on *Strange Matter* and it is a sequence that can only be done once. Carefully timing the bangs to coincide with changes in the pulsing of lights and the dropping of spurious debris by the scenic design crew, the scene takes nearly half an hour to record as camera angles are altered and minor tweaks are made to the positioning of explosives.

Fortunately this frenzy of pyrotechnics goes without a hitch and all involved are pleased with the results. Sylvester McCoy has come in with a bang!

The brain chamber's debut is kept until after the dinner break, by which time Lee Hutton and others from Visual Effects have more or less finished its assembly. Jacki Webb and Peter Tuddenham are on hand to record their dialogue real time, their voices being treated electronically and linked to lights in the chamber so the brain appears to pulse to sound.

There is a lot to co-ordinate during the evening session. Clyst's animatronic head features again for a shot where the creature restrains Mel for trying to persuade Beyus not to obey the Rani. A gradual increase in the golden lighting within the brain chamber has to accompany the organ's growing sense of unease as the Doctor's mind is added to it. Finally a close up of the Doctor's face is superimposed over a middle shot of the brain for the climax to episode three. As with many shots choreographed by Andrew Morgan, recording is done using a hand-held camera to get a tighter angled shot.

As ten o'clock looms, the Director takes the action as far as the brain becoming fully active, leaving the Rani free to retaliate against the Lakertyans. She hands some bracelets to Urak…



THE SUN cast bizarre shadows behind the grey rock formations that encircled the crater. Dylos lay crouched at the very edge of the greyness, feline eyes contracting and enlarging as he focussed on his prey on the far side, Milo. Nictitating membranes darted across his pupils, enabling him to stare without actually blinking. He smiled excitedly as Leaky beside him counted down from ten.

At the stroke of one, Dylos leaped up, springing up on all fours and then turning cartwheels down the dusty side of the crater. He wasn't aware of Milo doing the same, but knew he would be. The race wasn't just to get to the bottom first, but to be positioned correctly, ready to judge the rocks and shrapnel in the base of their arena. To be in that moment of extreme adrenaline rush, ready to go one way or another, depending on where Milo ended up.

Dylos felt the ground level and so sprang back onto his hind legs, but crouched, claws outstretched.

Milo was already there, to the far right of his vision, slashing out...

Damn! Milo had first blood, but had miscalculated his carry-through. Yes, Milo had got there a fraction earlier but wasn't steady enough to give anything more than a glancing strike — enough to draw blood through Dylos" frontal scales, but no more. Dylos let himself go with the blow, using not his eyes but his other senses to tell him where Milo would teeter off-balance.

And Dylos struck up and left with a balled fist, catching Milo in his diaphragm, sending him crashing inelegantly to the ground. Dylos was bounced up and ready for a follow-through, but there wasn't one.

Instead, Milo was staring at him... no, behind him?

Dylos turned, instinctively reading Milo's face to know this was no trick, no attempt to steal his thunder.

Facing them both was a metallic pyramid, slightly taller than they were, and the surface was so clear they could see slightly distorted reflections of themselves in it.

"Where by Diades did that come from?" Milo asked breathlessly.

Dylos looked back up to the top of the crater — yes, the others had seen the strange pyramid as well. One of them was running away, probably Sarn, running to tell her father. As if that old fool could do anything other than discuss it. Typical elder. Still Lykaa , Elsoll, Kiarna and the others were still there although Dylos noted grimly that none of them were venturing down. Whatever this was, their friends had decided that he and Milo were going to examine it first.

"We should wait for Beyus," Milo said, anticipating Dylos' next move.

"Why? It's only a pyramid? What harm can it do?"

Milo shrugged, his breathing normal again. "Might be a bomb?"

Dylos laughed and reached out to touch the device. It tingled, and he withdrew his paw faster than he wanted Milo to notice.

Suddenly there was a small electronic hum and part of the pyramid slid aside and a creature emerged. The two Lakertyans stepped back — it was hideous. They'd never seen anything like it before.

It ignored them, instead staring at the pyramid it had come out of.

"I don't believe it," it said, clearly angry. It then looked straight at Dylos and Milo. "Leave a creature with the brain of a bat and strength of a bear to do something, and it gets it hopelessly wrong." It stomped around the pyramid and Dylos thought the ugly brute was going to kick it. "'A rock' I said. 'A simple grey local rock'. And what did he give me? A Rigellan internment cenotaph." The creature snarled at Dylos. "And who are you?"

Dylos stepped back a fraction, but noticed Milo was all but wetting himself, so here was an opportunity to prove who was stronger.

"I am Dylos. Who are you and what do you want on Lakertya?"

The ugly creature shrugged. "Got the place right at least." It drew a device out of its pocket, which began bleeping as it surveyed the crater.

"Yes, that'll do nicely." It tapped a bangle on its wrist. "Urak, listen to me. The rock is perfect, we'll begin detonation immediately." There was a pause then a voice came from the bangle.

"Yesss, misstrresss Rrraniii," it seemed to say.

Ignoring this, the alien monstrosity continued surveying the crater. Milo had suddenly regained his courage because he strode towards the creature, but glancing at the portion of the crater it was surveying.

"This is our hunting ground," he explained, quite reasonably. "Please leave it alone."

The creature gave Milo a strange look and reached into its pocket and produced another device. A second later, Milo was lying on the rocky ground, eyes staring straight up, a huge hole in his chest. He quivered twice then lay still. Quite still.

Dylos felt the roar build in his chest but before letting it out, the alien thing turned the weapon on him.

"It has a powerful storage capacity," it said archly. "You can either die like your friend, or serve me. Easy choice, make your mind up."

Dylos stared at the gun, back at Milo, and took a step away.

"Sensible Lakertyan," the alien said, and tapped its bangle-communicator-thing again. "Urak, bubble traps. A dozen at least."

There was no reply, but Dylos guessed that 'bubble-traps' were now being prepared, whatever they may be.

The alien proceeded to ignore Dylos and for a moment, he thought he might surprise it.

"I wouldn't if I were you," it said suddenly, without even looking at him.

"Urak will kill you without hesitation, if you move an inch closer. Excellent rock formation, this. Perfect."

Dylos was about to ask what an Urak was, when he saw a huge creature, bigger and far uglier than the killer alien emerge from the pyramid. Dylos assumed it led to an underground cavern, as clearly the pyramid couldn't contain the first alien, let alone this new one and... and the four others that followed.

"Urak is a Tetrap. Dim but very loyal. Aren't you Urak?"

"Yesss, misstressss Rrraniii," Urak replied.

Dylos pointed at Milo. "May I attend my friend?"

The main alien frowned suddenly and then looked down at Milo"s dead body, almost as if it had forgotten the body was there. Or been killed seconds earlier."What? Oh yes, if you must. Are you in charge around here?"

"No, alien, I am." Dylos froze at the commanding tone of Beyus, who had arrived behind them all. "I am Beyus. Why did you kill Milo?"

The alien regarded Beyus with what appeared to be a smile. "Ah, that"s better. Yes, I can see the authority in you. Urak, escort our guest into my TARDIS. We are going to have a little talk."

If Beyus was scared on the aliens or their... their TARDIS, he showed none of it, and Dylos felt ashamed. He realised this was why Beyus was Chief Elder — even Milo's death, these alien creatures and entering what could easily be a trap did not deter him.

"If it will avoid more unnecessary death, I shall agree to do so," he said unemotionally. "You have greater science, greater technology and a lethal weapon. It was be foolish for me to argue with you."

The alien laughed. "Free will, Beyus is, you will soon discover, rather passé here on Lakertya from now on." The creature entered its 'TARDIS', followed by Beyus and the hideous Tetraps and with a hiss, the door closed.

Within seconds, scores of Lakertyans scurried down the crater, some running to the pyramid, others to Milo. Fessna, Milo's cubling, was there first. She took his cold paw but did not cry. Instead she stared back at the silver pyramid and then at Dylos.

There would be a reckoning. Milo's murder would not go unpunished. They both knew that.

Beside Dylos, Sarn and Ikona now stood Ikona's cubs. Together, they would stand and rid themselves of these creatures.

Lakertya was not a world that would be easily enslaved, the four of them would see to that. And the others would back them up, the others would... would...

But he and the other three were now alone.

Everyone else had fled, back to the ridge with Milo's body.

"Cowards!" roared Dylos. "Is this what we have become? Scared to defend our own?"

But he was now addressing the air — the rest of his people had fled, back to the safety of the city. Safety... but probably not for long.

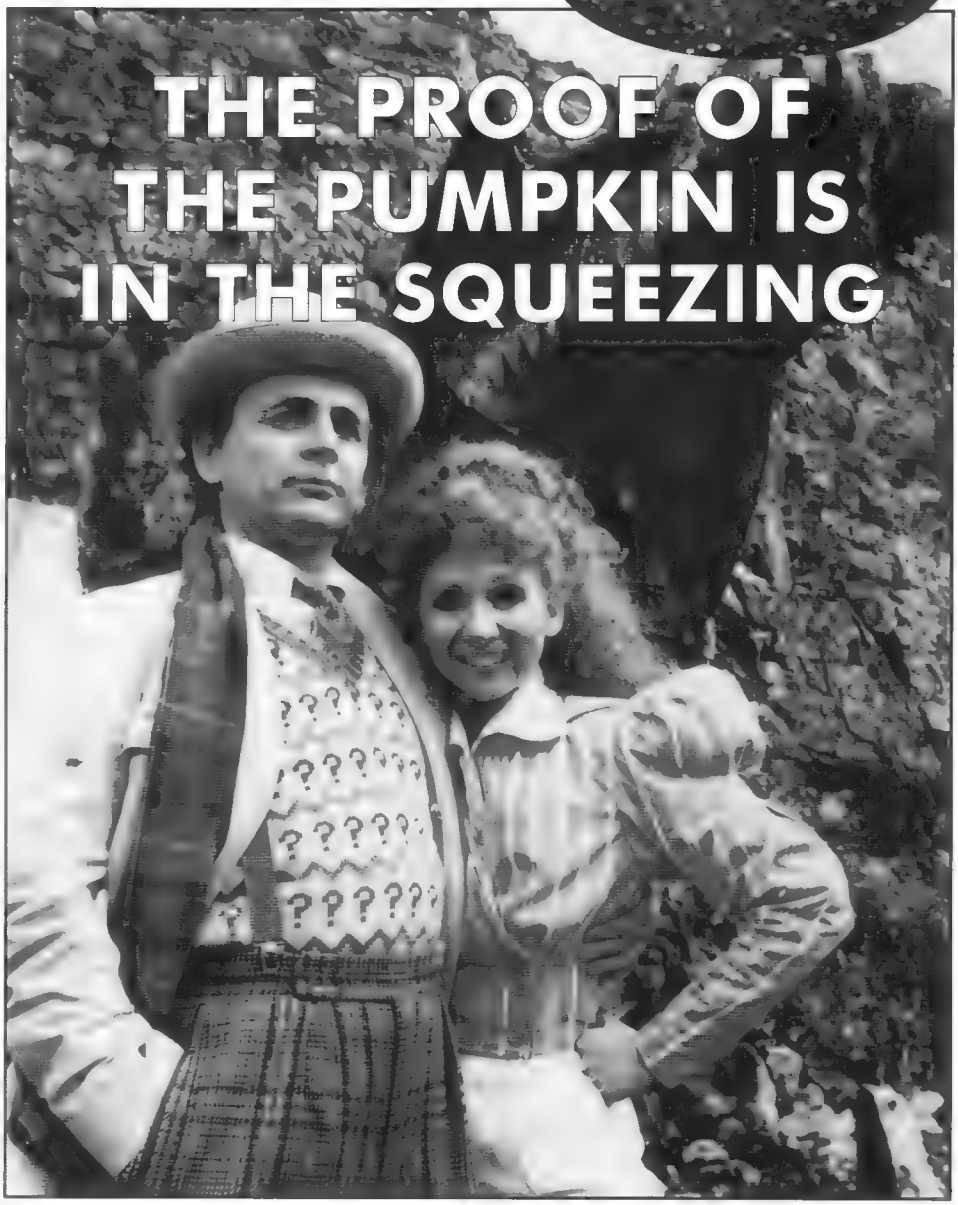
Ikona took Dylos' paw in his. "Together, we shall overcome this evil."

Fessna and Sarn nodded. "Together."

Dylos took all their paws between his. "Together to the death," he said and as one they threw back their heads and roared into the sky. "Freedom!"

Gary Russell

THE PROOF OF THE PUMPKIN IS IN THE SQUEEZING



AS THE IN-VISION mission statement puts it, no one ever sets out to produce a bad story, but sometimes a combination of elements can come together to produce exactly that.

As the opening tale of season 24, TIME AND THE RANI should have been Colin Baker's last hurrah, but ended up as Sylvester McCoy's first venture. So rather than the Sixth Doctor heroically giving his life to save the Lakertyan people at the story's climax, we instead have McCoy lying on the floor of the TARDIS, his face smothered in a video effect, wearing an ill-fitting wig.

I'm sorry, but as regeneration scenes go, this must rank not only as the all time worst, but also the most unnecessary. I mean why bother with a regeneration story at all? It's not as if an Eighties **Who** audience were unfamiliar with the concept of regeneration, and it's not as if Colin Baker's tenure as the Doctor had been particularly long, or had ingrained itself on the public imagination quite as deeply as some of his predecessors'. Why not open with the new Doctor in place? But no, somewhere it has been carved into stone that, "***Whenever a new actor takes over as the Doctor, he must be seen to regenerate***". And so that's what we get, together with all the post regenerative buffooning and dressing up that has accompanied this event since ROBOT.

Does this happen to every Time Lord? If we had followed the Master into his TARDIS at the end of THE KEEPER OF TRAKEN would we have found him prancing about in front of a mirror, dressing up as Adolf Hitler, John Birt and Genghis Khan? If the answer is no, why then do we have to put up with these shenanigans from the Doctor? I'll tell you why: because it's traditional, because it's expected, and most importantly because nobody had the wit to come up with anything better.

So, to the story. The Doctor is captured by the Rani, who needs her fellow Time Lord's "unique conceptual understanding of the properties of time" to complete her dastardly plan of turning the planet Lakertya into a huge beetroot coloured brain with "time manipulation" capabilities.

Before the Rani can use the Doctor's "unique conceptual understanding" though, she must get him to repair some machinery for her, which she achieves by injecting the Doctor with a mind numbing drug and then dresses up as Melanie Bush from Pease Pottage. So successful is her scheme that when the Doctor actually gets to see the real Mel, the Rani is able to convince him that it is *she* who is disguised as Mel and not visa versa.

R*iiii*ght... Pantomime? No, I don't think so. Panto takes a well known story like *Cinderella* or *Puss in Boots* and self consciously combines that with a number of contemporary elements taken from surrounding society. TIME AND THE RANI, on the other hand, almost entirely fails to take into account the culture from which it is produced, and is, furthermore, totally unaware of its own absurdity.

The only thing this element of the story (and technobabble aside, it's the central one) has got going for it is Kate O'Mara's wicked impersonation of Bonnie Langford, which, strangely, is a good deal better than her portrayal of the Rani, a character she had played far more convincingly two seasons earlier (she'd even be rather more restrained and convincing in the DIMENSIONS IN TIME spoof a few years later). Though this may have had a lot to do with the way the character was now being written.

Just why writers Pip and Jane Baker decided to turn their creation (an amoral scientist) into a cardboard villain out to *dominate-the-universe-for-no-good-reason* is something of a mystery, however the decision to give her the full **Dynasty** treatment of big Eighties hair and big Eighties shoulder-pads, must surely have come from producer John Nathan-Turner.

He certainly commisioned the script, and may even have been responsible for those gratuitous shots of Bonnie Langford's backside during the first episode. Her visual portrayal certainly bears comparison to the 'tits and ass' policy Nicola Bryant had to put up with during Season Twenty-Two. Everyone remembers the infamous scene where the Doctor plays the spoons on the Rani's chest, but this is nothing in comparison to what happens to Mel. Throughout this story, she is groped, cuddled, dragged, carried, prodded, tied-up and manhandled to quite an extraordinary degree. She is even hung upside down for half an episode! Whether this managed to 'Attract the Dads' though, is anyone's guess.

As for Bonnie's actually performance... well, to be fair, she's quite good. The problem lies not with her performance, but rather with the way she's written — and it's ironic that it's the authors who've been responsible for most of her episodes who now inadvertantly give Kate O'Mara such a marvellous opportunity to inflict grievous bodily satire on the current companion. Melanie Bush is a character who would be right at home in sixties **Doctor Who**. She's young, she's bouncy, she's fun, she's vulnerable, she's cute, she's none too threatening, and she's also eighteen years out of date.

But then Pip and Jane are a writing combo from way back, so was it really all that surprising that they would end up writing Mel in this manner?

Still, Mel isn't the only Sixties concept that appears in TIME AND THE RANI, for we are also given some prime examples of phoney Sixties sci-fi. Back in the days of black and white, it wasn't always necessary for a story to make sense, and you could get away with daft ideas like the Daleks extracting the Earth's core, or rocketry being abandoned in favour of T-Mat, but in 1987, no chance!

Giant throbbing brains, talking pot-bellied bat monsters, and the Rani shooting the TARDIS down with a hand held space gun... sorry, but this sort of Sci-fi died out with **Lost in Space**. A passing reference to something from last year's *New Scientist* doesn't make this cutting edge science fiction. Nor, unfortunately, do some rather good effects work. As rubber-suited Equity members go, the Tetraps are rather convincing and memorably designed, while the flashy effects hits of the previous year (the Time Lord space station and Thoros Beta's psychedelic sky) have now matured into low-key but ubiquitous and convincing effects such as the bubbles and the Rani's desk screen which appear throughout the serial. Pity about that opening CGI sequence though...

But effects aside, TIME AND THE RANI reminds me very much of that other sixties 'classic' THE KROTONS. Both feature bleak rocky landscapes, both feature young, computer literate, sexually naive female companions who are then heavily 'felt up' by male cast members, and both feature a backward race being exploited by a technologically superior power with a requirement for "high brains".

The difference is that whereas the Krotons were trying the achieve the required brain power by educating the surrounding populous, the Rani has decided instead to obtain the "high brains" she needs by kidnapping from history the likes of Einstein and Louis Pasteur. This of course, plot-wise, has the effect of rendering the people of Lakertya totally redundant.

I think it's safe to say that never in the history of **Doctor Who** have we ever been presented with a society more poorly realised than the Lakertyans of Lakertya. A race that consists of four speaking parts and twelve extras. According to the Rani "the benevolent climate has induced lethargy," which has caused them to fail "to realise their full potential."

"If we had followed the Master into his TARDIS in THE KEEPER OF TRAKEN would we have found him dressing up as Adolf Hitler, John Birt and Genghis Khan? So why do we have to put up with these shenanigans from the Doctor? Because no-one had the wit to come up with anything better."

Well what "benevolent climate" is this? We see no trees on their planet, no flowers, not even a blade of grass, just unrelenting slate and gravel. Surely then, if a race had ever been able to survive in such a hostile environment, they would have become the roughest, toughest sons of bitches this side of *Reservoir Dogs*, not the effete wastrels we see in The Centre of Leisure. Where is their industry? Where is their agriculture? How do they eat? Where do they get their pristine clothes from? We are told that, "An indulgent system provides all." Okay, but who set up this "indulgent system", the Rani? If that's the case then, how are the Lakertyans going to live once the Rani has left the planet, and how did they survive before? No wonder the Lakertyan leader Beyus (played *so* earnestly by Donald Pickering, valiantly fighting a losing battle against his horrendous dialogue) decides to remain behind and die in the Rani's exploding base complex. It's a much better death than slow starvation.

To be fair though, it is not Pip and Jane who are at fault here, but rather director Andrew Morgan, who decided to ignore the script, and arbitrarily changed its location from a lush green forest to a bare stone quarry! So why wasn't the script changed to suit the new location — or if this was impossible why the script wasn't followed in the first place...

Now we come to Sylvester McCoy's portrayal of the Doctor. When casting for the role, the production team seem to have been looking for someone who was the direct opposite to Colin Baker. Where Colin was ample, Sylv is thin, where Colin had blond hair, Sylv has brown, where Colin was tall, Sylv is short. This approach wasn't just confined to the Doctor's physical appearance either, as it also bled into the characterisation as well.

Therefore, where the Sixth Doctor liked chamber music, the Seventh Doctor prefers Elvis, where the sixth Doctor was a literary ponce who quoted Jacobean dramatists, the Seventh Doctor finds it difficult to get a sentence in its correct order.

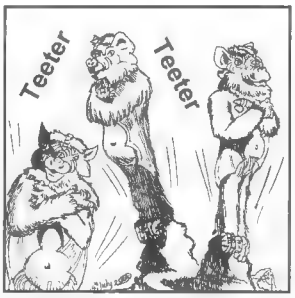
Some of the Seventh Doctor's malapropisms are entertaining: I particularly like "Every dogma has its day"; but most though are not, and by the time he has reached, "Time and tide melts the snowman" you just what to grab hold of the little fellow and punch his lights out.

As I said, no one sets out to make a bad story, but through desperation, miscommunication and misconception that's sometimes what you get. TIME AND THE RANI goes nowhere, says nothing and is completely out of touch. Worst of all it heralds Keff McCulloch's dreadful 'comb and paper' version of the **Doctor Who** theme, not to mention the equally appalling title sequence, which after 15 years of increasingly sophisticated CGI looks as if it was composed on a BBC Micro — and raised the same suspicions in 1987.

If there is such a place as TV Hell then this story surely lurks there. May God have mercy on its soul.

Alan Stevens

Post Production



Having retrieved the model of the Rani's citadel from its trip to Somerset, Jim Lancaster, one of Colin Mapson's assistants, continued working on the prop back at Visual Effects. Additional detail was added to the roof section, including a battery-powered rotating aerial dish, working lights and the miniature rocket. Photographs taken on location were enlarged and mounted on block-board to create a believable reproduction of the surrounding landscape in scale with the model set.

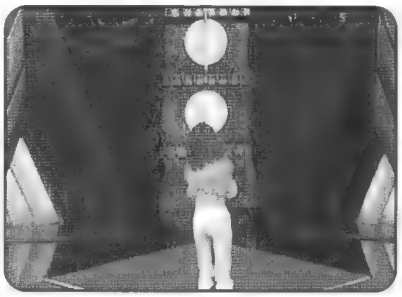
The launch of the missile was deemed a key moment in the plot so, in a rarity for **Doctor Who**, Mapson was afforded the luxury of a 35mm film camera to shoot the take-off and the subsequent destruction of the base. An electrically fired Schermerly rocket was fitted into the model and filming was done at high speed so that the sequence, when played back at normal speed, would look more ponderous and graceful. The launch was filmed a number of times using different lenses to accomplish close-up and wider-angle views. When it came to destroying the base Mapson had the camera moved so that it emulated the POV of someone at ground level looking up at the building. Flash charges were placed on the roof so that the destruction would look convincing, but also so that repairs could be carried out afterwards. The prop would later go to the **Doctor Who** Exhibition at Longleat.

Visual Effects also supervised various shots of the missile in flight. Images of the Strange Matter asteroid orbiting Lakertya and views of the planet itself were not supplied by Effects but by CAL Video, the external computer animation company hired by BBC Graphics Designer Oliver Elmes to work on the title sequence.

Elmes had been given the task of revamping the opening and closing title sequences (see later **IN-VISIONs** for fuller details), and John Nathan-Turner was so delighted with the finished results that he commissioned Elmes to have CAL produce all the space images seen on the monitor in the Rani's laboratory. This the company duly did, reportedly for a price well below the market rate for the volume of work required. The designers at CAL even added scrolling 'computer text' to some of the images to make them more 'realistic'. CAL also contributed an animated graphic of the TARDIS police box 'flying' over the skies of Lakertya before coming to rest, and a sequence of the TARDIS being attacked in space that would become part of episode one's opening teaser.

Dave Chapman too had a strong input to the teaser, using *Paintbox* to add rainbow streaks behind the TARDIS, a coloured sky for Lakertya and a cut-down version of the 'howlaround' effect to accompany the regeneration. A decision to do the regeneration as a pre-credits effects sequence, rather than simply showing the new Doctor's face as his comatose body was turned to camera, was taken late in the day by the Producer, who likewise authorised a change of story title to TIME AND THE RANI to emphasise the returning villain. Another new departure was heralded by having the title sequence conclude with the logo plus the name of the story and writers. The episode number credit would now appear superimposed over the very first scene.

Chapman's contribution to the finished episodes was significant. He was in the process of becoming familiar with a new addition to his arsenal; a computer application for image processing called HARRY. Using HARRY, Chapman was able to build up composite images and add photo-realistic 'drawn' effects. One very useful feature was an ability to build the picture up in layers — cutting parts of background pictures out and moving them 'above' other layers such as feeds from a miniature set. Just such a technique was used to create the multiple layered view of the Rani's TARDIS, which featured live action footage of Urak and the Rani, model footage of Tetraps hanging from the ceiling, and split-layered perspectives of the Rani's (miniaturised) TARDIS console room.



Sypher sessions for the first three episodes were held on 6 and 7 August 1987. As well as matching and balancing the music and special sound elements, Sylvester McCoy, Bonnie Langford and Mark Greenstreet were required in the studio on the second day to re-record some of their dialogue that had not recorded well on location.

Constructing the multiple vision POV of a Tetrap required the editing and mixing together of four camera feeds (one from each eye) from location footage. Cropping and shaping these images into a framed whole proved quite easy, but special tints had to be added to some of the images to make them distinguishable from their partners.

Music

As recounted, Keff McCulloch's commission to write incidental cues for TIME AND THE RANI came about almost by accident. Having asked the composer/arranger to produce a new version of the main theme, John Nathan-Turner was allegedly told that for contractual reasons, only Ron Grainer's name (as the original composer), could appear on screen. Having promised McCulloch a credit the Producer rationalised he could still deliver on his word if he asked him to create the incidental music score as well. As things evolved, however, McCulloch was eventually given a credit as Theme Arranger, as Peter Howell and Dominic Glynn had been in the past.

Getting over 45 minutes worth of incidental music composed on time proved somewhat harder to achieve. While grateful for the work it did come at a time when McCulloch was active full time during the day developing an album for torch singer Rose Marie. The only time he had free to work on his **Doctor Who** commitments was overnight and at weekends.

Episode one posed the severest challenge as McCulloch was given literally a week from receiving an edited master to anticipated delivery date of the finished product. Basing himself in the studio McCulloch hired in the synthesiser he wanted — an 'Emulator' costing around £90 per day — and composed simply by watching the pictures and trying out sequences of chords to fit the on-screen dynamics.

One problem McCulloch was surprised to find he had was synching the music precisely to the action on-screen. Tapes supplied by the BBC had time code visible in the top corner, but no pulse on the audio track. As he would later tell *Celestial Toyroom*;

"What I'm having to do is go back on my video to a certain point, start the audio tape at exactly the same point, hopefully, every time, and then work all the cues out. It is very, very tiring, I tell you. If you've got some very long pieces, such as I had to do — some about two and a half minutes long - and you've got a cue right at the end, you've got to sit through that two and a half minutes just waiting for the cue. And if you get it wrong, you've got to sit through it all over again!"

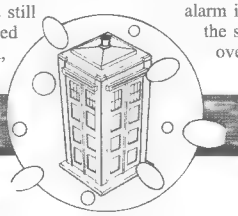
Both episodes one and two were done as night shift operations with tight deadlines to meet. There was more time with the last two parts, giving McCulloch the luxury of four daytime days being able to compose material prior to arranging. He even managed to slip in a few bars of his re-arrangement of the main theme music as well. Without his own synthesisers though, (which had been stolen in a burglary some weeks beforehand), he was still reduced to composing at the keyboard of equipment hired out on a daily rate basis. And as if that were not enough, midway through work on TIME AND THE RANI, Nathan-Turner phoned and asked if he would tackle PARADISE TOWERS as well…

Sound

One of the Radiophonic Workshop's oldest synthesisers, the Vocoder, was dredged into service to supply the modulated voices of the Tetraps, which had a high-pitched electronic drone running behind the treble-boosted voice of Richard Gauntlett.

For the schizophrenic voices of the giant brain the Grams Operator merged pre-recorded tracks by Sylvester McCoy, Peter Tuddenham and Jacki Webb together to create the impression of debate.

Due to an as-yet unexplained incident Dick Mills did not complete all of the required special sound cues. A couple, such as the Rani sounding the emergency alarm in her laboratory and the deep roar of the supernova, had to be furnished by the overworked hands of Keff McCulloch.



Cuts

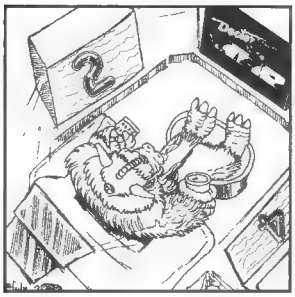
The skills and experience of Pip and Jane Baker in writing scripts for television ensured there was, again, almost a negligible need to make cuts in the edited together episodes. If anything, the addition of extra dialogue from Peter Tuddenham, Jacki Webb and Sylvester McCoy was a necessity to prevent episode three from under-running.

The new title sequence, at 50 seconds, was nearly a quarter of a minute longer than any of its predecessors — a factor Andrew Morgan and future Directors would need to observe when planning the final running lengths of episodes. In the case of TIME AND THE RANI Morgan was able to bring his episodes in at 24' 44", 24' 36", 24' 23" and 24' 38" respectively.

It was during the editing of episode four that the BBC Graphics unit accidentally supplied the Director with an earlier, rejected version of the Sylvester McCoy title sequence. Although basically the same as the signed-off version, this print showed the Doctor's face a lot less clearly, with blue clouds swirling and obscuring his features, and missing the silver-faced close up of McCoy used in the standard opening graphics.

CAL Video were allowed an on-screen credit for episodes one and four in recognition of their contribution to the story. As well as all their commissioned footage, CAL also granted **Doctor Who** permission to use various excerpts of space footage they had shot previously for a documentary about Haley's Comet.

Transmission



The BBC1 running order for Monday 7 September had **Doctor Who** sandwiched in between two strong programmes; an edition of **Wogan** with Spike Milligan and Peter Ustinov as guests, and a repeat of the Eighties hit comedy **Hi-De-Hi**. Opposing **Doctor Who** was the might of ITV's **Coronation Street**, though John Nathan-Turner was confident of a net ratings gain over and above last season's figures thanks to the show now being in a peak time broadcasting slot — and thanks to the loss of a long-running character apparently central to his rivals' success.

Viewers wanting to see Donald Pickering and Wanda Ventham without their Lakertyan make-up could do so at the flick of a remote immediately after each episode of TIME AND THE RANI ended at 8pm, as both actors were to be seen in the ITV sitcom opposing **Hi-De-Hi**, **Executive Stress** — a reunion for **To the Manor Born**'s Penelope Keith and Peter Bowles, who played a couple forced to keep their marriage secret by rules barring a couple from working together after a takeover merges their publishing companies.

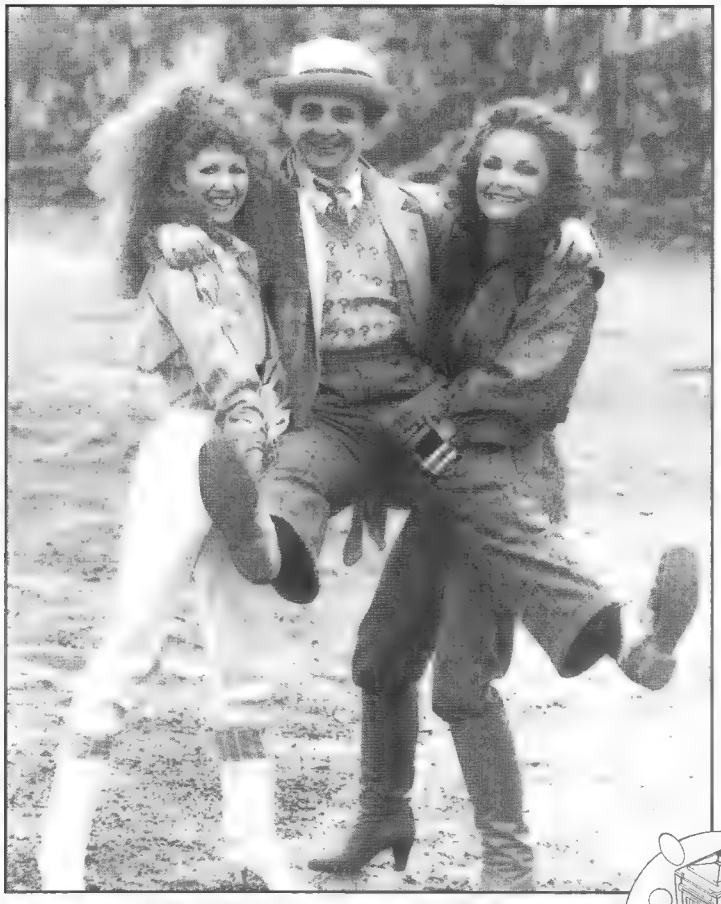
Radio Times gave the new series a strong build-up prior to episode one going out, and a few of the Sunday and Monday newspapers recapped photographs from the April Press call with features on Sylvester McCoy and the new-look show. Trailers for TIME AND THE RANI were deliberately cryptic, showing nothing of the Doctor in action, only extracts from the pre-credits teaser.

Critically TIME AND THE RANI received quite a mauling. Letters read out on a 16 September edition of *Points of View* culminated with one viewer castigating the programme as "...appalling mindless drivel". The newspapers largely reserved their scorn for Bonnie Langford and Sylvester McCoy, with a particularly vitriolic piece, credited to DWAS Co-Ordinator Andrew Beech, appearing in the *Daily Mail* — traditionally one of the papers most supportive of **Doctor Who**.

One initiative reprised from last year was preceding each episode with a short recap of the plot for new viewers. Accompanied by various caption slides of the Doctor and the Rani the continuity announcer read out each week short summaries of the plot to date, penned by Andrew Cartmel.

It was to no avail and audience figures continued to be down, while **Coronation Street** benefited from public interest in the forthcoming departure of Hilda Ogden. Just as it had done after THE TRIAL OF A TIME LORD, BBC1's **Open Air** forum programme hosted a debate about **Doctor Who** on Tuesday 29 September. Its presenter Patti Caldwell was no fan of **Doctor Who** and frequently championed those critics, young and old, who expressed negative opinions about the show, its time slot, the new theme music and some of the performances. There were favourable comments too and a staunch defence mounted by studio guests Sylvester McCoy, John Nathan-Turner and Bonnie Langford even though in real terms Langford was no longer connected with the series. Keen to end on a high note, Nathan-Turner concluded the review by announcing that there would definitely be a Season 25 in 1988.

"Anyway, Coronation Street's no problem. Now Hilda Ogden's going they'll be switching to us in their millions. Maybe I'll get Hilda in as the next companion."
John Nathan-Turner, DWM 131, December 1987



Previously, on Doctor Who

Part One

...Now though, a new series, a new physical form and a journey to an altogether more far flung shore. Sylvester McCoy stars as Doctor Who.

Part Two

So, **Who** has been kidnapped by his old foe the Rani and is suffering from amnesia. Meanwhile the Rani has disguised herself as Mel and is manipulating the Doctor for her own ends.

Part Three

Now we continue the new **Doctor Who** adventure, Time and the Rani. The Rani has enslaved the planet Lakertya and as she prepares to unleash the destructive power of Strange Matter, the Doctor is working against time.

Part Four

Here on BBC 1 we come to the last part of the **Doctor Who** story, TIME AND THE RANI. The Rani is about to complete her sinister plan and the Doctor has become part of it.

Trivia

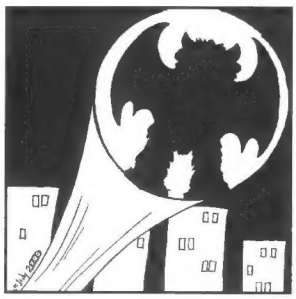
The option to write a Target Book novelisation of the story was taken up by Pip and Jane Baker who used the opportunity to extend episode one's pre-credits sequence with a longer account of the TARDIS under attack and some dialogue for the sixth Doctor. The Bakers also added in a link to explain the Rani's escape from her predicament at the end of THE MARK OF THE RANI.

Running to 143 pages, the book was hardback published in December 1987, and then in paperback the following May; the first of the Sylvester McCoy's stories to see print. A cover illustration had been commissioned from Tony Masero but this was rejected by BBC Enterprises who favoured the use of photographs. W.H.Allen were initially wary of using the Doctor's face on the cover, due to problems experienced with Colin Baker's agent, so the image selected was a commissioned photograph, by Chris Capstick, of the model Tetraps in their eyrie. This passed BBC Enterprises' quality check and was on the verge of going to press when John Nathan-Turner pointed out that the photograph was upside down. The book was eventually published with the image correctly orientated, but a rejacketed edition in 1991 would see it replaced with a painting by Alister Pearson. The re-issue also corrected an error on the spine where *Time and the Rani* was referred to as book number 127. It was actually book number 128.

A video of TIME AND THE RANI was released in July 1995 together with its sister serial, THE MARK OF THE RANI, both featuring artwork covers by Colin Howard.

Three of the characters from TIME AND THE RANI — the seventh Doctor, Mel in her pink and white trouser suit and a Tetrap — were produced as action-figures in a first wave of **Doctor Who** related toys produced in 1988 by the Cheshire-based company, Dapol. Two of Keff McCulloch's incidental music cues from the serial, *Future Pleasures* and *The Brain* were featured on *The **Doctor Who** 25th Anniversary Album*, released by BBC Records and Tapes in 1988.

To date this serial has not been repeated on any U.K terrestrial channel.



THE NEWSPAPER headline said it all. 'Dr Who under orders to zap Coronation Street' This was the weapon at the heart of Michael Grade's arsenal, aimed at further breaching ITV's most powerful ratings armoury in the autumn 1987 schedules.

Coronation Street had been running for more than twenty years, but it was only recently that it had become the behemoth of ITV's schedule. During the late 1970s, **Blake's 7** had won solid ratings approaching ten million despite clashing with **Coronation Street** for three of its four seasons — and indeed, the single season when it faced **Charlie's Angels** instead was its least successful, ratings-wise.

Blake's 7's 7.20pm start had gaven it a ten minute lead on **Coronation Street**, allowing it to inherit the previous series' audience intact. But by 1987 times had changed. The 1981 love triangle of Ken, Mike and Deidre had made soap the centre piece of popular culture, and the arrival of the video recorder had undermined the hammocked viewing patterns which meant a family caught by BBC1 early in the evening was unable to swap channels without missing half of a programme, as there were few junctions between the BBC and ITV schedules.

Recognising the situation, Michael Grade had restructured BBC1's schedule in early 1985, beginning the evening with **Wogan** at 7.00pm, just as ITV's primetime schedule began, and Channel 4 launched their flagship newshour. Throughout the evening, viewers could now switch from channel to channel every hour or half hour without worries. Each programme would now compete on its own merits — and **Coronation Street** was one series Grade had to bring down.

The campaign had been underway for some time. **EastEnders**, the BBC's upstart soap, had already managed the difficult feat of toppling **Coronation Street** from the number one position, but not without some argument from the commercial broadcasters. **Coronation Street** was run twice a week but was not allowed to pool its episode totals. **EastEnders** likewise appeared twice a week, but then screened an additional compilation edition at weekends. Each episode was shown twice, and the figures from the repeats were allowed to be pooled.

What the BBC wanted was a means by which the **Street**'s ratings could be chopped so that, even if its weekend totals were ever declared void by the pollsters, **Eastenders** would stay unequivocally ahead.

Michael Grade outlined his strategy in a Press Call on 19 August 1987 to unfurl the BBC's autumn line-up. In response to one journalist querying the worth of putting **Doctor Who** against such powerful opposition, the Director of Programmes replied;

"You have to look at the demographics of this. **Coronation Street** has a strong and very large audience, but with largely older viewers; not the young kind of audience **Doctor Who** should hope to attract. On Saturdays last year, there was a lot of direct competition — kids having to choose between **Doctor Who** and **The A Team**. The delights of Mr T really proved to be an unfair challenge there. I don't expect **Doctor Who**, under any circumstances, to beat **Coronation Street**, but I do expect it to pick up a decent audience".

Most of next day's newspapers took the impending ratings battle as the lead angle in their coverage of the autumn schedules. 'Doctor Who versus Hilda and Bet' was The Star's headline while The Mirror weighed in with, 'After the Daleks, the Cybermen and the Master… Doctor Who takes on The Street'.

Many of these articles featured photographs of Sylvester McCoy, affirming his identity in the nation's mind as the new Doctor. It continued a process that had begun back in February when news of Colin Baker's successor began to leak out. A formal Press gathering was then held at the beginning of March with an additional opportunity availed as McCoy went on location for TIME AND THE RANI, dressed in his new costume.

Trailers for the new era began as early as Saturday 22 August with a lengthy, fast-paced presentation that chose to concentrate on the impressive season 24 line-up of guest stars. By this point footage from stories as far ahead as DELTA AND THE BANNERMEN was available so sound-bites from the guest cast could be interpolated with snatches from various action scenes. Ironically the trailer ended with a shot of the new Doctor saying to Mel, "I think we need a holiday!"

Radio Times added its voice to the hype with a spread of promotional features. A teaser column announced the show's return alongside advertisements for licensed **Doctor Who** photographs for sale, Peter Haining's *Time Traveller's Guide* book and the *Appreciation Society*. Page three sported a quarter page photograph of Sylvester McCoy with Bonnie Langford, beside a short interview with the actor where he admits his Doctor will be, "…not as tall as the other ones".

The credits listing for Monday 7 September depicted the new Doctor on the surface of Lakertya with an inset still of Kate O'Mara. A new prose tack was tried with the promo blurb accompanying the cast list. Flagged as 'Excepts from the TARDIS dictionary disc' all four episodes featured definitions alluding to events in the story. For example; "'Regenerate' (verb) to assume a new physical form (of Time Lords, etc.)", "'Eyrie' (noun) dwelling place for large winged creatures, with one entrance and no exit", and "'Armageddon' (noun) the end of the world."

Lastly, in the *Back Pages* section, a full-colour spread was devoted to advertising the new season as a whole. Full-colour stills of a cleaning robot from PARADISE TOWERS, Mel being menaced by a pool-cleaning machine from the same story, and a Tetrap hand framed a short article summarising the season's new monsters and guest actors.

Doctor Who followed **Wogan** on Monday evenings — but wth its traditional 25 minute slot confirmed, this meant each episode was scheduled to start at 7:35 p.m. That gave **Coronation Street** a five-minute lead over its BBC1 rival;

WHY HOUDINI actor Sylvester McCoy is hoping to make a decorous debut on TV space lord Dr Who tomorrow night.

For he still has memories of the time he shocked a stage audience by escaping from a sack.

Stark naked—after having the mark flyrod carrying his modesty.

It happened when the 41-year-old McCoy was appearing with the Grimsters cult group, the Ken Campbell Road Show at Stratford, east London.

Local dignitaries packed the night, and Sylvester—real name Peter McKnight—was on. Well, nearly was all part of the scene to those days.

Bombs

It was a time when the country looking for talents, he was a complete knack.

He sported long hair and a Kojak, performed a series of crazy stunts and blew off a three-inch cast through his nose, keeping a live ferret down his trousers, and performing as the Human Bomb.

He says: "The trouble was the bombs would sometimes explode downwards, and burn my stomach.

Sylvester, one of whose Road Show partners was Oscar-winning actor Bob Hoskins, says today: "The stunts were just an excuse to get on stage it was good fun.

"Then I became very straight—as me."

The 1987 real McCoy landed the coveted Dr Who role from 5,000 other hopefuls, and his colourful background includes training to be a priest and being an insurance man.

Tomorrow sees Sylvester—who is married with two young sons—regenerated as the 8th year-old Dr Who, from his last TV incarnation in the form of Colin Baker.

The transition confuses loyal assistant Bonnie Langford almost as much as Kate O'Mara is compassed to find herself tramping around a muddy quarry as a fashion—after swanning around Hollywood in luxury gowns in Dynasty.

Kate, however, won't be providing the good Doctor with his only opposition. The BBC have given him another nine stories—to caddie Bert Lynch and bid wedding plans over on Ipsil TV.

This week's TV —Pages 36 and 37

Dr WHO LEAPED OUT OF A SACK STARK NAKED

By PAM FRANCIS

Dr McCoy and Bonnie Langford

DOCTOR WHO IS A REAL McCOY

MADCAP Sylvester McCoy is set to become the zaniest Dr Who of all.

The former hippy, who started off in show-business shaving hairs down his trousers, has been brought in to tickle the funnybone of the Time Lord who is threatened with ethnic-cleansing by the TV bosses for losing his sense of humour and being too violent.

Sylvester, 43, the seventh Dr Who, who plays the species as well as the part, promises plenty of Goldie-locks to the new series which starts on Monday (BBC1, 7.35).

Sylvester, the virtual unknown, will be surrounded by a galaxy of stars in the make-or-break new series which is taking on Coronation Street and cost the Beeb £1.3 mill lion.

His first adversary will be glamorous Dynasty star Kate O'Mara who returns as the evil Rani.

But the Dr promises no rough stuff.

Says Sylvester: "The Dr will never fight anybody. I feel strongly about that.

"He's a man of peace who has to do battle with the forces of war. But he will never harm anybody.

"He uses his brain, his wits, his humour, and his ability to run fast to beat his enemies."

The Time Lord will again be helped by his bobbly side-kick Melanie played by Bonnie Langford.

TONY PURNELL

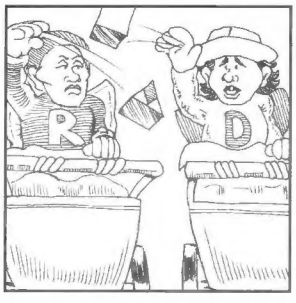
LORD OF LAUGHS: Bonnie and Sylvester

Sunday and Daily Mirror, 5/9/87 and 6/9/87

enough time to start a plot thread going and before any boredom temptation to switch over sets in. By 1987 the BARB ratings system was starting to get its head around logging those viewers who watch one channel while taping another on a VCR to view later. But it was an inexact science, so the main measure was still actual 'bums on seats' viewers.

In that first week TIME AND THE RANI performed well against its 26-year old rival. Episode one was watched by 5.1 million viewers, marginally higher than last year's season opener, and much higher than the previous Monday's 7:35 show, **Head of the Class** which attracted just 3.6 million. Sadly, episode two saw a big drop to 4.2 million, the lowest of the season, but above the 3.7 million nadir of last year. A minor recovery was staged in week three — 4.3 million — before a boost up to 4.9 million closed TIME AND THE RANI. Chart positions for the four episodes were, respectively, 71, 85, 81 and 86.

The relatively poor performance of Sylvester McCoy's opening serial, which overall got the lowest average ratings of the season, nevertheless demonstrated an improvement over THE MYSTERIOUS PLANET during the almost same period last year — not bad considering its very strong opposition. The main problem of TIME AND THE RANI, as perceived by reviewers and critics at the time, was its paucity as a vehicle for launching a new Doctor. "All gloss and no substance" was the overall conclusion of ***Doctor Who Magazine*** as it counted in votes for the annual season survey. In a rare display of unanimity, readers of DWM and members of DWAS managed identical season favourite charts. And in both cases the least popular story was TIME AND THE RANI. It was a poor set of verdicts, but luckily McCoy's new Doctor would do a lot better in the weeks ahead.



Continuity

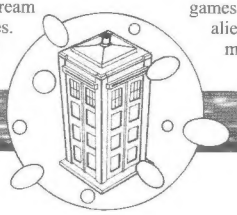
The Tetraps' home planet is Tetrapyriarbus, and their language is English spoken backwards. How this came to be the case is unknown, but it would explain their sore throats. They are dependant on (blood?) plasma, and seem unusually concerned about this, hoping the Rani will provide them with an endless supply, when most species see the need to eat as something natural. Perhaps they'd sooner be vegetarians.

The Rani and the Doctor are the same age — 953, and the Rani is still in her first incarnation (according to the book), which suggests that she's either been using artificial means to slow her ageing, or that an individual incarnation can last two thousand years or more. However, as the Rani has two hearts, this conflicts with concepts established in the Virgin novels, stating that a Gallifreyan only develops their bi-pulmonary system after their first regeneration. It may be that the Rani has used her biological genius to re-engineer herself into an *uber*-Time Lord.

That the Doctor assumes he and the Rani are the same age without needing any other information suggests that their time streams are linked: having been born at the same time, they will always be same age. This implies that TARDISes are linked to some form of Gallifreyan Mean Time, which keeps their timestream in synch with that of Gallifrey and all other TARDISes. This would mean that it's impossible for Time Lords to meet each other out of order, and that a Time Lord returning to Gallifrey after several years away will land the same number of years after he left.

The Rani's desire to replace humanity with a dinosaur-derived civilisation seems curious when she's chosen several human geniuses for her project. Her belief that the dinosaurs never achieved their full potential implies that she never heard about — or has a low opinion of — the Silurians.

Albert Einstein, or one of the other geniuses, may have travelled with the Doctor on seven or more journeys (as it would take at least eight landings to return all the geniuses to their homes). If the TARDIS remains as unreliable as ever, he might have journeyed with the Doctor for some time, which would give him cause to reconsider one of his more famous axioms... God might play games of chance, but god-like aliens with unreliable time machines certainly do...



IT WAS GOOD to have a chance to see his people, the Great Liberator observed as he settled into the plush apolostry of his aircar. His duties confined him to the Presidential Palace so much of the time that they could easily lose touch with their leader. President for Life Ikona, the Great Leader of the Lakertyan Liberation, remarked as much to his pilot.

"Yes, Your Excellency," the man replied. "A pity it has to be such a sad occasion." A moment later, he added hurriedly, "The new monument, Your Excellency. Pity there has to be a dedication at all."

Ikona smiled indulgently. Couldn't expect the chap to understand after all. It was most convenient that the terrorists had destroyed the old monument. It had sent out quite the wrong signals — a thoroughly bad piece of decadent art reflecting deviations from the True Line which had long since been corrected. He'd been going to order its replacement anyway. He wondered whether anyone had explained the irony to the dissidents convicted of the bombing before their execution.

"Almost there, your excellency."

Ikona already knew. He'd already heard the crowd begin their cheering as his aircar dropped into view.

THE monument to the Liberation towered above the Plaza of Self-Reliance. Ikona's hundred foot high image trampled the arch traitor Beyus beneath his feet, as he advanced on the cowering figure of the Rani and prepared to destroy her monstrous experiment, built from the plundered geniuses of Lakertyan history. In the original memorial, she'd been backed by her snarling bat-like henchmen, but as with the presence of the Doctor at the Liberator's side, that sent an image which was no longer appropriate. The demonisation of their partners from Terapyriarbus was a false route, a deviation from the True Path of Self Reliance charted by long-dead deviationists in his council.

The ranks of his personal guard parted in waves to clear his path to the lectern, their four eyes scanning the crowd for any sign of a threat to their charge. Loyal creatures, he thought, once given the right leadership.

"My people," he began, "It is my privilege to serve you as we make this long journey together." He paused as the applause began, as it always did. It was tiresome having to wait while they showed their appreciation for his efforts on their behalf, but it would be churlish to reject their approbation. He smiled, and waited.

After fifteen minutes, they exceeded the record for a standing ovation. After sixteen, the cheerleaders directing the crowd signalled that this was enough by slowing their own applause, and the adulation came to an end. President Ikona drew his breath and called out to his people.

"We stand here today to remind ourselves of the beginnings of our Great Journey to Utopia through Self-Reliance, twenty years ago on the Day of Liberation. The road ahead remains long and weary, but through our efforts..."

"When do we get some jobs?", a upstart at the edge of the crowd called out. Ikona started in disbelief, gawping at the heckler, but the agitator said no more. The massed Veterans of the Liberation Spirit had moved in on him instantly, and the crack of breaking bone rang out as they snapped the top-most ridge of his crest — a particularly demeaning maiming for a young male, which would belittle his standing with the women forever.

Not that they were really veterans of the liberation struggle, of course — no one was apart from him. Dylos, Sarn and Fessna were long gone, both from life and the history books. But the Veterans had been educated from birth to follow in the path of the Great Liberator, and that made them heirs to his courage and spirit.

Ikona took a deep breath, thrown off his stride by this unprecedented display of disrespect, and before he could begin again another voice called out.

"Reopen the Leisure centres."

What was the man talking about? The Centres of Leisure were still open, and full to capacity. Of course Lakertyans were barred from using them, as they might be contaminated by alien ideas if they were allowed to mix with the off-world holiday-makers, but without the hard currency those visitors provided Lakertya would never free itself from the debts it had occurred during the Great Leap to Industrialisation. Leisure for Lakertyans would have to wait until they were free of the other worlds' economic tyranny, once the current Plan was accomplished.

"What happened to the elections?" someone shouted. "Justice for Lakern province!" cried another voice. Ikona winced. Dealing with the Lakerns had been the hardest decision of his Presidency. "Send the flies to the palace," the heckler continued, as the Veterans moved in on him.

But the Lakerns had been rebels, deviants from the True Path. They had to be crushed. If they'd never risen against him, he'd never have called the Tetraps back.

"What about my husband?" screamed an old mad woman at the edge of the crowd. How had she escaped her house arrest? Ikona wondered, as the masses took up Faroon's chant.

"Rehabiliate Beyus!"

"Justice for Lakern province!"

"Release the Elders!"

Ikona turned and walked from the platform. They didn't deserve him. Let them realise that. His personal guard waited until his aircar was safely away before turning their guns on the crowd. But the mob refused to flee.

"Liberate us from the Liberator."

"Ikona out! Down with Rani Ikona!"

"**BUT MR PRESIDENT,**" the Minister of Security insisted despite his terror. "We can find no evidence of alien infiltration. The tourists are monitored continually. Every contact they have with the people is controlled, and the citizens concerned are taken in for debriefing and re-education."

"Then why would the people turn on me like this? Chant that alien propaganda..."

"The withdrawal of support for the unemployed..."

"You mean encouragement for the idle!" Ikona bellowed. "Oh, I've had enough of this. You're dismissed." Before the startled lackey could even start to beg, Ikona stabbed at one of the buttons on his great desk, and the bracelet around the man's neck exploded, killing him instantly. The President turned to the ex-minister's aide.

"The alien infiltrators stirring up this counter-liberation are to be found and dealt with immediately, and their stooges tried within the week, do you understand? Deviations from the True Path of Lakertyan Self-Reliance are not to be permitted, do I make myself clear?"

The new Minister of Security nodded, and stepping speechlessly over his predecessor's corpse, left the Presidential suite before he could soil its plush carpets.

THE crowd were baying outside the palace itself by now. Ikona sat behind his great desk, carved from the very rock of the Rani's citadel, and wondered where it had all gone wrong. He was working for them, didn't they see? They had to rely on themselves if they were to be safe and free from tyrants like the Rani. It would involve some sacrifices, but it was worth it. When he'd used the Rani's methods, he'd been fighting fire with fire, turning the ruthless horrors of her alien mind against those who'd been seduced by alien influences, showing them what they were flirting with through their deviation from the Path of Lakertyan Purity. He hadn't wanted to turn the insects on the villages of Lakern province, but they'd harboured rebels, fought against the True Path. The forced labour which built the factories was essential if he was to break his people's traditions of lethargy. It was all necessary, to save them from the horrors of the Rani and her like. They couldn't rely on liberation coming from the skies, as the Doctor had done.

If the Doctor was here he'd know what to do, Ikona admitted to himself. The struggle had been so easy with the Doctor at his right hand.

Across the echoing office, the concealed doorway to Ikona's emergency bunker slid open unbidden, spilling light into the Presidential office as a figure emerged, the faint hum of TARDIS machinery haunting the air.

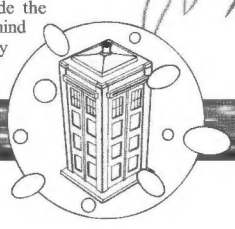
So he hadn't imagined it! That had been the sound of the Doctor's vessel, almost drowned out by the anger of the crowd and the sound of the Tetraps' weapons. The Doctor had come again in his hour of need, just as he had once before, to aid Lakertya's man of destiny.

But the dark-clad figure in the doorway wasn't the Doctor, though he had something of his air — the alien charisma the Doctor and the Rani had shared.

"My dear Ikona," the newcomer purred, "I understand you could use some help... and it would be such a pity to let such an excellent little operation be destroyed by a little local difficulty."

"May I?", the stranger added, reaching for another of the buttons on Ikona's desk. The Great Liberator didn't try to stop him. It would be unfortunate to lose another Minister of Security so soon, but his new ally was so clearly the best candidate for the now vacant position.

Anthony Brown



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DICKENS, Charles: *A Tale of Two Cities* (1888)
MOORE, Alan: *Watchmen* (Titan, 1986)

Magazines

Black Light 2 (1993, 'Jef' asks how the Rani managed to imitate Mel, someone she's never met)
Celestial Toyroom (1987, Gary Mulvey thinks the clothes choice scene is stiflingly traditional)
Celestial Toyroom 12/87 (1987, Dominic Glynn says TIME AND THE RANI was 'boring'; Duncan Bragg feels it is a typical Colin Baker story as its plot devices and effects revolve around the Doctor's presence without any good reason for that presence)
Circus 3 (1995, Tony Darbyshitre points out the layering of the Doctor's reference to Mrs Malaprop)
Cosmic Relief (1994, Anthony Brown sees authoritarian tendencies in Ikona's actions)
Cybermag 2 (1988, Gareth Preston praises the inventive visual devices like the Rani's bouncing booby traps)
Dwarf Star 2 (1987, Ian Berriman feels the script underestimates the Rani, and that the amount of time it spends introducing the new Doctor is padding)
Dwarf Star 3 (1988, Jamie Woolley notes that the Doctor spends most of the story drugged or running around and gets little chance to talk to people)
DWB 47 (1987, Andrew Morgan defends the change of title on the grounds that Strange Matter only becomes relevant in episode 4)
DWB 48 (1987, Colin Baker discusses his reluctance to return for the story; Justin Richards feels the story fails as a vehicle for the new Doctor, and that the Rani's traps are pointless and over-complicated; Paul Dumont sees echoes of the sixth Doctor's brutality when he pushes a Tetrap into one of the Rani's booby traps)
DWB 47 (1987, Andrew Morgan interview: he states that John Nathan-Turner asked him to show the regeneration on screen)
DWB 50 (1987, Sylvester McCoy interview, including comments on the Colin Baker-ish quality of the Doctor's dailogue)
Doctor Who Magazine 128 (1987, preview suggests that the story is 'an intelligent attempt to create a character-based piece' that still has room for action and effects)
Doctor Who Magazine 130 (1987, Geoff Powell interview, discussing the change of location to a quarry)
Doctor Who Magazine 131 (1987, John Nathan Turner describes how the story was commissioned before he had a new script editor)
Doctor Who Magazine 137 (1988, Pip and Jane Baker interview, including details of their brief to give Mel a substantial role)
Doctor Who Magazine 132 (1987, Richard Marson calls the dialogue 'ridiculously unrealistic')
Doctor Who Magazine 136 (1988, Karl Smith , Matthew Booth and David Howe note that the Doctor is weakened, physically and mentally: he fails to see through the Rani's disguise; and he is more seriously affected by the Tetrap net than the Rani is later)
Doctor Who Magazine 246 (1996, John Nathan-Turner's memoirs)
Enlightenment 22 (1987, Geoffrey Toop asks why Mel was unharmed by the TARDIS's crash landing)
Enlightenment 24 (1988, review by Gary Russell: it is an overlong story which spends too much time introducing the new Doctor)
The Frame 4 (1987, David Howe asks why the rocket is on a fixed trajectory, and feels there are too many irrelevant sub-plots (e.g. the Rani's impersonation of Mel; the killer insects), and the story is a run-around filled with set-pieces in the style of James Bond)
Frontios 2 (1989, Amanda Murray see signs of the sixth Doctor's 'rage and anger' in the seventh)
The Highlander 12 (1987, Brian Robb's review thinks the story 'flat'; he feels that running around quarries is the story's main constituent; Brigid Cherry analyses the female roles in the story, c ontrasting the images of Mel - the virgin - and the Rani - the dark lady - noting the use of the colours pink and red in their outfits)
MLG Bulletin (August 1987, states that Pip and Jane Baker preferred the title Strange Matter)
MLG Megazine 22 (1987, Gary Russell reports that the story was written to star Colin Baker)
Muck and Devestation 3 (1987, Nigel Griffiths notes that the Doctor does not think of changing his costume immediately after his regeneration, as in other stories)
New Whovical Express 2 (1987, Review by Andrew Hair, who thinks the story 'camp')
New Whovical Express 3 (1988, Mike Teague feels the conclusion is an anticlimax, as the Rani is allowed to escape and is only caught by the Tetraps by coincidence)

Nexus 5 (1988, review by Brian Robb - the story is padded)
Paisley Pattern 47 (1994, Clare Brotherton is scathing about the new Doctor: he's a buffoon, and feels the Lakertyans are stereotypes - rebel, victim and martyr)
Private Who 12 (1988, Pip and Jane Baker interview: they state that the costume changing scene was extended at John Nathan-Turner's request, and confirm that Sylvester McCoy improvised some lines and moves; they admit that the Rani's aim was drawn from their *Race Against Time* book; they describe a lost scene where the Doctor is spun into a web by a giant spider)
Rumours 4/6 (1995, Jim Smith remarks that the things that are wrong with the story - script, etc - are the things that are usually right in **Doctor Who,** while the things that are right with it - effects -are **Doctor Who's** usual failings)
Sonic Screwdriver 10 (1996, Dave Rolinson thinks the new Doctor is 'like a child, learning all about the universe around him', and notes that TIME AND TTHE RANI is an equivalent of ROBOT, starting a new era in the style of the old)
Spurt 9 (1988, Allan Toombs spots influences from *Frankenstein; They Saved Hitler's Brain*, THE BRAIN OF MORBIUS and MINDWARP in the inclusion of the Brain)
Starburst 106 (1987, Pip and Jane Baker interview)
Starburst 110 (1987, Sylvester McCoy comments that he was allowed little input to the script and prevented from changing lines)
Starburst 111 (1989, Paul Mount describes the story as 'vacuous and undemanding', and typical of contemporary tv)
Starburst 127 (1989, Andrew Morgan interview)
Starburst 136 (1989, Ken Trew interview)
Star Begotten 12 (1990, Daniel O'Mahoney notes that the Rani's agenda conflicts with her character in THE MARK OF THE RANI, and calls the new Doctor 'a "doesn't know, doesn't care" individual', who does nothing to defeat the Rani; he's one of many to wonder how the Lakertyans survived in such a wilderness; Nick Cooper accuses the authors of creating a character of their own devising and calling him 'the Doctor')
TARDIS (1987, Fiona Lovett thinks the Rani's booby traps are violent whilst avoiding actual physical violence)
TARDIS 10/87 (1987, Stephen Cole praises the fact that the regeneration is for run-of-the-mill reasons - an accident causing a 'fatality', not the subject of build-up as with previous regenerations)
TARDIS (1987, Keff McCulloch interview)
Thermal Lance 29 (1996, Michael Dennis wonders why a technologically advanced being should want to control the universe using Earth minds!)
2000AD (Inspiration for aspects of the series)
Zodin 6 (1988, Kate O'Mara interview: she felt the story less original than THE MARK OF THE RANI)

Theatre
An Evening with Sylvester McCoy, the Human Bomb
Cinderella
The Pied Piper
Puss in Boots

Cinema
Reservoir Dogs (Quentin Tarantino, 1994)
Return of the Jedi (George LLucas, 1983)

Television
Blake's 7: CHILDREN OF AURON (BBC1, 19-2-80)
Breakfast Time (BBC1, 1983-1988)
The Cleopatras (BBC2, 19-1 - 9-3-83)
Coronation Street (ITV/Granada, 1961-...)
Dad's Army (BBC1, 1968-78)
The Dick Emery Show (BBC, 1963-81)
Dynasty (ABC, 1981-89)
Executive Stress (ITV/Thames, 1986-88)
The Hitch Hiker's Guide to the Galaxy (BBC2, 15-1- 9-2-81)
The Kenny Everett Show (BBC1, 1981-87)
The Knights of God (ITV/TVS, 6-9 - 6-12-97)
Lost in Space (CBS, 1965-68)
The Onedin Line (BBC1, 1970-80)
Softly Softly (BBC1, 1966-76)
Spitting Image (ITV/LWT, 1984-1996)
Sutherland's Law (BBC1, 1972-76)
Swallows and Amazons (BBC2, 14-3 - 2-5-84)

Doctor Who
The Android Invasion (**IN VISION** 10)
The Green Death (**SPACE AND TIME** 69)
Image of the Fendahl (**IN VISION** 26)
The Invasion of Time (**IN VISION** 29)
The Keeper of Traken (**IN VISION** 51)
Logopolis (**IN VISION** 52)
The Mark of the Rani (**IN VISION** 81)
The Masque of Mandragora (**IN VISION** 15)
The Mysterious Planet (**IN VISION** 86)
Nightmare of Eden (**IN VISION** 42)
The Pirate Planet (**IN VISION** 33)
Snakedance (**IN VISION** 64)
Terror of the Autons (**SPACE AND TIME** 55)

Music
The Birdie Song
Doctor Who 25th Anniversary Album (Future Pleasures and The Brain)

Please note that details relating to actors can now be found in their biogs.

TIME AND THE RANI

Series Twenty-Four
Story One
Serial 147
Code 7D

The Doctor Sylvester McCoy
Melanie Bonnie Langford

Written by Pip and Jane Baker
Script Editor Andrew Cartmel
Producer John Nathan-Turner
Director Andrew Morgan

Cast

The Rani [1-4] OB	Kate O'Mara
Ikona [1-4]OB 1,3,4	Mark Greenstreet
Beyus [1-4]	Donald Pickering
Faroon [2-4]OB	Wanda Ventham
Sarn [1]OB	Karen Clegg
Lanisha [3]	John Segal
Voices [3-4]	Peter Tuddenham
	Jacki Webb

Small roles:

Genius [1-4]	Helen Garton
Genius [1-4]	Tom O'Leary
Genius [1-4]	Cenydd Joeenz
Geniuses [4]	Christopher Holmes, Javid Ianson, Lea Derrick, Karen England, Ian Durrant, Paul Page-Hanson, Ricardo Mulhall, Mark Carroll, Paul Goddard
Tetraps [1-4]OB 4	Ricardo Mulhall, Lea Derrick, Paul Page-Hansen, Mark Carroll
Tetrap [3-4]OBo	Paul Goddard
Tetrap [2-4]	Ian Durrant
Tetrap [4]	Darryl Brook
Lakertyan [3-4]	Steve Rome, Mike Mungarven, Joseph Arland, Ross Murray, Russell Brook, Darryl Brook, Paul Cottingham, Oscar Peck, Andrew Woodman, Penny Rigden, Tricia Clarke, Sara Wishart, Mandy Lesley, Suzanne Britten, Amanda Grey
Lakertyan [4]	Andrew Thomas-James
Lakertyans [4]OBo	Haydn Andrews, Micky Max, Christopher Mosque, Chris Rainbow, Peter Fenton, Josh Elwell, Philip Babut, June Bishop, Helena Richards, Christine Charlesworth, Amanda Jane Beard, Debbie Lamb
Lakertyan [4]OBo	James Woodward *replacing Russell Gomer*
Lakertyan [4]OBo	Tony White *replacing Adam Brown*
Lakertyan [4]OBo	Cheryl Carroll *Replacing Lindsay White*
Extra	Tony Randall

OB: Appears on location
OBo: Appears on location only

Crew

Title Music by	Ron Grainer
Theme Arrangement and Incidental Music	Keff McCulloch
Special Sound	Dick Mills
Production Assistant	Joy Sinclair
Production Manager	Tony Redston
Assistant Floor Managers	Joanna Newbury, Christopher Sandeman
Floor Assistant	Sue Bear
Studio Lighting	Henry Barber
Studio Sound	Brian Clark
Grams Operator	Mike Weaver
Video Effects	Dave Chapman
Vision Mixer	Sue Thorne
Vision Engineer	Barry Milne
Video Tape Editor	Hugh Parson
Technical Co-Ordinator	Richard Wilson
Studio Camera Supervisor	Alec Wheal
Camera Crew	11
Film Cameraman	William Dudman
OB Sound	Doug Whitaker
OB Lighting	Ian Dow
OB Engineering Manager	Steve Searley
OB Deputy Sound Manager	Joe Driver
OB Cameramen	Alastair Mitchell, John Hawes
OB Boom Operators	Peter Hales, Ken Lloyd-Williams
Production Operative Supervisor	Roy Osborn
Production Operatives	Del Bryant, Stan Cresswell, Dave Rogers
Rigger Supervisor	Mike Keates
Rigger Drivers	John Cowling, Ron Bentley
Costume Designer	Ken Trew
Costume Assistant	Philip Crichton
Dressers	Tom Reeve, Brian Baker, Lena Hansen
Make-Up Designer	Lesley Rawstorne
Make-Up Assistants	Elaine Davis, Anne McEwan, Helen Johnson, Wendy Harrison
Visual Effects Designer	Colin Mapson
Visual Effects Assistant	Len Hutton
Graphic Designer	Oliver Elmes
Computer Animation	CAL Video
Properties Buyer	Francis Smith
Designer	Geoff Powell
Design Assistant	Mike Trevor
Producer's Secretary	Kate Easteal
Production Associate	Ann Faggetter

Programme Numbers

Part One	**50/LDL/J181K/72/X**
Part Two	**50/LDL/J182E/72/X**
Part Three	**50/LDL/J183Y/72/X**
Part Four	**50/LDL/J184s/72/X**

Screen tests

18th February 1987

Rehearsals

9th - 18th April 1987
22nd April - 2nd May 1987

Location

4th - 8th April 1987

Studio recordings

20th - 21st April 1987
3rd - 5th May 1987

Transmission

Part One	**7th September 1987**
	19.35pm, BBC1 (24'44", 19.35.18 - 20.00.02)
Part Two	**14th September 1987**
	19.35pm, BBC1 (24'36", 19.34.27 - 19.59.01)
Part Three	**21st September 1987**
	19.35pm, BBC1 (24'23", 19.35.32 - 19.59.55)
Part Four	**28th September 1987**
	19.35pm, BBC1 (24'38", 19.35.32 - 20.00.05)

Audience, Position and Ratings

Part One:	**5.1 million, 71st, 58%**
Part Two:	**4.2 million, 85th, 63%**
Part Three:	**4.3 million, 81st, 57%**
Part Four:	**4.9 million, 86th, 59%**

Next: Paradise Towers